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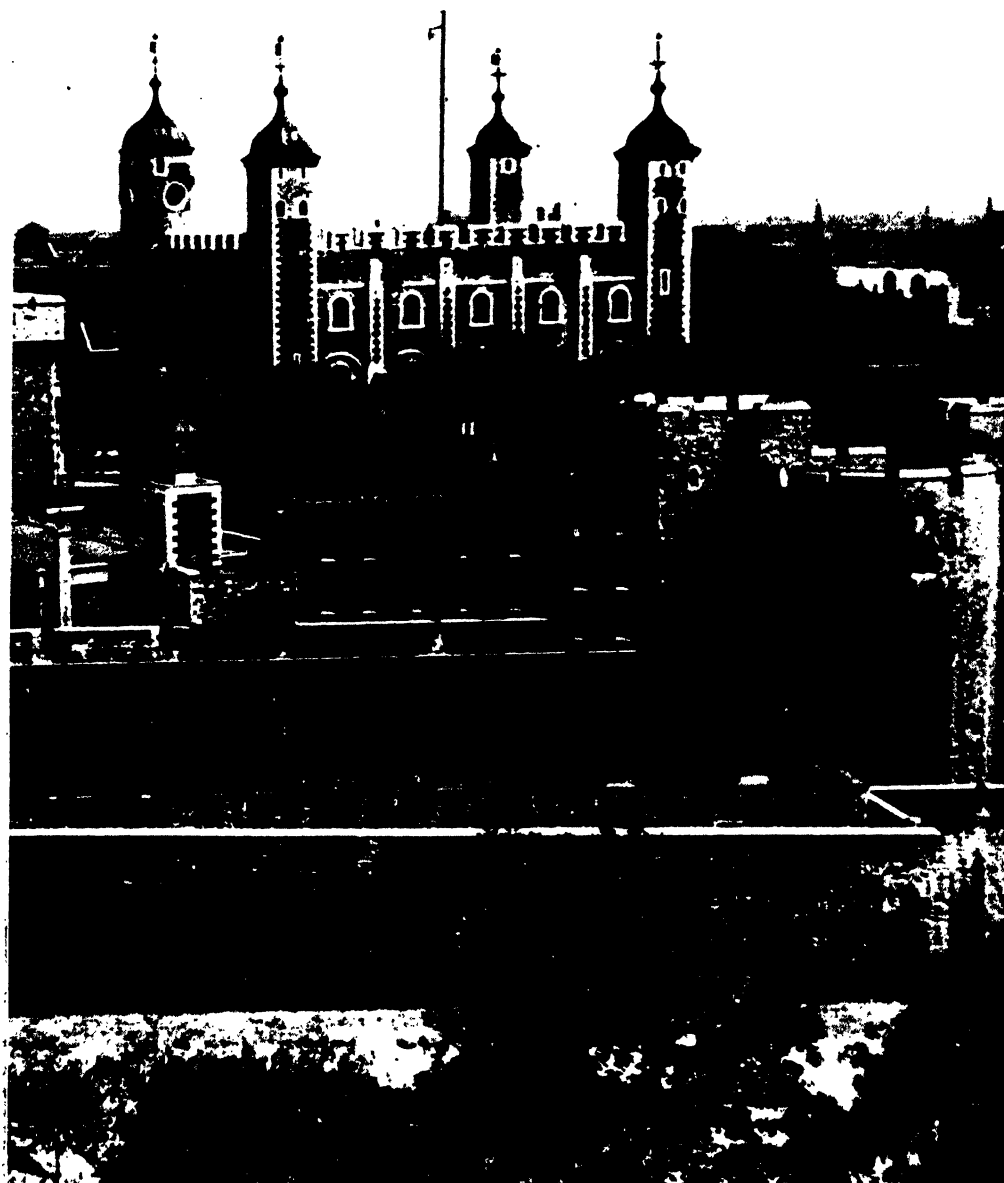
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THE HISTORY OF ENGLAND

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THE TOWER OF LONDON *Since William the Norman started building it, much has happened within its walls that has influenced the history of the land. Many Kings and Queens have sent to the Tower for imprisonment, and often for execution, those whose opinions or activities they found inconvenient.* (Photo: Taylor.)

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DANISH CAMP: Some earthenworks which remain are of Neolithic origin; others are in the form of long ditches or dykes. The invasion of the Danes through Norfolk meant the construction of numerous camps and earthenworks; these were so well built that many of them remain to-day. (Photo: Taylor.)

THE HISTORY OF ENGLAND

By NORMAN SYKES, M.A., D.PHIL.

THE RICHARDS PRESS LTD.



KING CHARLES I. ♂ This statue stands at Charing Cross within a few hundred yards of the place where he was executed. It was preserved throughout the rebellion, and was re-erected in 1674. (Photo: Taylor.)

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STONEHENGE ▯ *This is the latest and most complete monument of its kind in Britain. Modern archæology holds different opinions as to its purpose. It may have been a place of burial. It shows evidence of an advanced state of civilization in this country, probably of 5000 years ago. (Photo: Taylor.)*

THE HISTORY OF ENGLAND

CHAPTER I

ENGLAND BEFORE THE NORMAN CONQUEST

INTRODUCTORY: PRE-HISTORY ▯ ▯

The authentic history of England begins with the invasion of the island by the Roman General, Julius Cæsar, in 55 B.C. Behind and beyond this event stretch long centuries of time, which belong to the realm of pre-history, since we have no written human record of their life. The study of anthropology leads us back to an epoch when the British Isles were still part of the continent of Europe. Their inhabitants were cave-dwellers, using rude weapons of flint, relics of which have survived, together with human skulls, in river-drifts. At this early stage of development, however, a certain artistic feeling was

evident, which found expression in primitive carvings on bone or stone. This period of the Paleolithic or Old Stone Age was succeeded in course of time by the Neolithic or New Stone Age, when Britain had become an island, separated from the Continent. Neolithic man also had made advances on the civilization of his predecessor. He had learned to fashion new and sharper weapons for his use, to domesticate certain animals—such as the ox, sheep and goat—for food or milk, to cultivate such cereals as wheat and barley, and to practise the spinning of wool into cloth. His care in building houses for the dead is evidence of certain religious ideas. But the men



A DOLMEN ▯ These primitive stone remains are found particularly in Wales, Devon and Cornwall. They were probably sepulchral chambers embedded in the hearts of burial mounds or tumuli. (Photo: Taylor.)

of the New Stone Age were destined to disappear before an influx of new races, generally called Iberians, whose possession of bronze weapons and tools enabled them to conquer and enslave the old types, building upon their foundation a higher and more peaceful civilization. Stonehenge is the most famous relic of the buildings of the Bronze Age, which, in its turn, gave place to the Iron Age. The transition was connected with the appearance about 600 to 450 B.C. of the new race of Celts, whose arrival brings us to the threshold of authentic history.

The Celtic conquest of Britain was part of a great influx of new races from the East into Europe, which settled the south Mediterranean as well as the north European lands with a series of Aryan-speaking peoples all of the same racial type. The Celtic civilization was a marked advance on that of the Bronze Age, reaching a considerable degree of artistic work in gold, bronze and tin. About the end of the fourth century B.C. a professional explorer, Pytheas, who visited this island from the Greek colony of Marseilles, sailed along the coast from Cornwall to Kent, noticing and recording the abundance of wheat-growing land, and the flourishing tin trade between Cornwall and the Continent. The chief importance of Celtic Britain, noted by Julius Cæsar two and a half centuries later, lay in the fact that it was the headquarters of Druidism, the priestly caste of the Celtic religion. Britain seems to have been the favoured seminary in which Druids of Gaul were trained, and high honours were paid to

members of the Order. In addition to their priestly duties they were judges and teachers, deciding disputes and questions of crime, teaching the doctrine of the immortality of the soul, and offering human sacrifices to the gods. From this evidence it is clear that Celtic Britain had a civilization of high standard, and a close racial and commercial connexion with the people of Gaul, before Julius Cæsar came from that country to begin the Roman conquest of the island.

THE ROMAN CONQUEST ▯ ▯

Britain, owing to its remote position on the outer edge of the then known world, was one of the latest provinces to be added to the Roman Empire. In 55 B.C. Julius Cæsar, having conquered Gaul, found it necessary to turn attention to the neighbouring island of Britain, which formed a refuge and recruiting ground for the enemies he had beaten. He undertook two expeditions across the Channel, intended chiefly as military demonstrations or reconnaissances in force. Nearly a century elapsed before the cessation of internal strife enabled Rome to resume the conquest of Britain. In A.D. 43 the Emperor Claudius sent Aulus Plautius with an army of 23,000, and in the following year came in person to superintend operations. Within three years the lowlands so far as the



EARLY BRITISH VILLAGE ▯ The entrance to the walled enclosure, known as Grim's Pound, on Dartmoor. It surrounds a number of hut circles. (Photo: Taylor.)

Severn and the Humber had been conquered, and were held against a rebellion of Boadicea in 61. The conquest was virtually completed by the great soldier and administrator, Julius Agricola, 77-85, who established a line of northern frontier forts to guard against invasion from Scotland, and whose exploits were related by his biographer, the historian Tacitus. A generation later the Emperor Hadrian visited Britain and developed the construction of a systematic frontier from the Tyne to the Solway. After his efforts the Roman dominion was unchallenged and, save for sporadic rebellions, maintained the *Pax Romana* for which the Empire was justly famed. For three centuries Britain remained a prosperous province of the Empire, and at the end of this period its severance was due, not to any desire of the Britons for independence, but to the weakness of Rome itself in face of barbarian attacks which compelled the contraction of its Imperial frontiers.

ROMAN BRITAIN ■ ■ It is truer to speak of a Roman conquest of Britain than of the Britons. Inevitably the Romans established forts and garrisons, building a magnificent series of military roads to facilitate communication between the legions stationed at York, Chester and Caerleon-on-Usk. But the signs of a military occupation were prominent only in the north



VORTIGERN AND ROWENA ■ Legend tells of the infatuation of Vortigern, a British prince, for Rowena, the daughter of Hengest, a Saxon raider. Their marriage, according to the tradition, led to the establishment of the Anglo-Saxon invaders in Britain.



BOADICEA ■ The monument to the queen of the Iceni, who led her people against the Roman invader, is erected on the Thames Embankment at Westminster. (Photo: Taylor.)

and west. The plains of the south-east were the centre of purely civilian life. To the Britons the conquest meant the introduction of a higher civilization and culture, which they not only shared but to a large extent absorbed. Between the Italian and the Briton there was no such racial gulf as that which divides the Indian from the English in the modern British Empire. The two belonged to the same racial stock, being merely at different stages of development. Indeed the Romans were a conglomerate race, and of the leading men of their Empire, Virgil was probably a native of Gaul, Seneca and the Emperor Trajan were Spaniards, and the Emperor Severus an African. Nor was Britain considered outside the circle of Roman interest. Four Emperors—Claudius, Hadrian, Severus and Constantius—visited it at different times, and the fact that Constantius died at York caused the proclamation of his successor, Constantine, to be made there.



JULIUS CAESAR *♠ A bust of the Emperor, now in the British Museum. He landed in England in 55 B.C. (Photo: Fleming.)*

The Roman roads, though built primarily for military purposes, became equally important as agents of the rapid development of commerce. Along their routes, especially in the south-eastern parts of the island, towns sprang up, constructed on the Roman pattern. One of the permanent glories of the Roman occupation was the foundation of London, a town of purely Roman origin, which speedily became one of the largest provincial cities within the Empire. Within the towns were erected villas, baths and public buildings, used by Britons as well as by Romans, whilst Roman pottery spread into the households of the country peasants. There is evidence to show that Latin was the general language of speech as well as of writing, and not least amongst the benefits of the occupation was the coming of Christianity to Britain. In 314, at a Council held at Arles in Gaul, there were present three bishops from this island, two of whom came from York and London.

The period of the Roman occupation there-

fore gave to Britain peace, prosperity and civilization. The withdrawal of the garrisons at the beginning of the fifth century was an irreparable disaster to the Britons. Not, indeed, that they had forgotten the art of war, for the very duration of the Anglo-Saxon conquest which followed proves the stubborn resistance offered to the invaders, but it was the misfortune of Britain that the Teutonic invaders should attack its south and eastern coasts, thereby falling upon the civilized lowlands, which were both the least defensible and the most Romanized. Had the barbarian hosts attacked the north-western parts of the island, the mountainous character of the country might have impeded their advance and much of the civilization of Britain survived. Instead, the hand of the destroyer fell upon the fairest and most civilized parts of the land.

THE ANGLO-SAXON CONQUEST

T Over the two centuries which followed the withdrawal of the Roman legions from Britain a veil of almost impenetrable obscurity hangs. In 410 Rome itself was sacked by Alaric the Goth and Italy was filled with confusion and chaos. In these circumstances it is not surprising that the Roman generals left Britain to itself, and that the ecclesiastical chroniclers of the Continent (upon whom we depend for the sparse contemporary information we possess) had little interest in the events of this island. When the descendants of the Anglo-Saxons began, at a much later date, to compile a record of their settlement, they had little beyond floating oral tradition to supply an account of the dark centuries of actual conquest. Nor were the survivors of the conquered Britons concerned to meet the need. Driven into the south-western parts of the island and into the strongholds of Wales, they had little interest in writing the history of their expulsion. Indeed one British writer, Gildas, a monk of the sixth century, had so far forgotten the Roman conquest as to suppose that Hadrian's Wall was built during the last century of the occupation.

In the absence of authentic information the history of the Anglo-Saxon conquest has to be reconstructed on the basis of hypothesis. The determination of its character and influence upon England has divided historians into rival schools, offering contradictory interpretations of the process. The "Germanist" school affirms that the Anglo-Saxon invaders

extirpated not only the civilization but also the population of Britain, building upon it a new civilization continuous with that of the Teutonic tribes described by Tacitus in his *Germania*. In support of this view may be urged the facts that the invaders undoubtedly fell upon the more civilized south-east plains, destroying the town life, which was uncongenial to them; that the Britons, who were driven into Wales and the south-west, maintained a stubborn refusal to coalesce with their conquerors; and that the language of England was built upon Anglo-Saxon foundations. On the other side, the "Romanist" school contends for an essential continuity between Roman Britain and England, urging that the Anglo-Saxon invaders stepped into the place of the Romans, conquering and reducing the Britons to slavery, but not exterminating them. In their favour it can be argued that the idea of a large-scale Teutonic migration, with women and families, is inherently improbable; that the invaders would naturally desire Britons as slaves and would frequently intermarry with them; and that any real continuity of life seems to demand the survival of a considerable proportion of the native population. Probably the truth lies somewhere between the two positions, recognizing that the full force of the conquest fell upon the south-east of the island, and that in more remote parts a large element of the population continued its traditional existence, as indeed the duration of the conquest militates against the view of complete extermination.

THE CONVERSION OF THE ENGLISH TO CHRISTIANITY ♣ ♣ The actual process of the Anglo-Saxon conquest remains uncertain, but after much inter-tribal war and slaughter four dominant kingdoms emerged. In the south-east corner of the island stood the kingdom of Kent, which owed its importance to its contact with the Continent, from which its king received a Christian wife; passing westwards towards Hampshire was the kingdom of Wessex, destined ultimately to absorb its rivals; across the Midlands stretched the kingdom of Mercia, maintaining a struggle for independence against Wessex and its northern neighbour, Northumbria, which embraced two original kingdoms of Bernicia and Deira. The conflicts of these kingdoms form a tortuous and tangled story, but the main interest of their history is plain. The restoration

of England to civilization was the work of Augustine and his followers, sent by Pope Gregory the Great to convert the English to Christianity. This "second Roman conquest," as it has often been called, was of greater permanence than the first, for its importance lay in the fact that learning, organization, art—all the heritage of the Roman Empire—had descended to the custody of the Roman Church. Thus, in England, Augustine converted King Ethelbert of Kent; at a later date Paulinus was sent to convert the King of Northumbria; and in both cases the Christian bishop became the royal chaplain and counsellor, and his diocese coterminous with the territory of the king. The disadvantage of this close connexion was that the fortunes of Christianity varied with the rise and fall of the kingdoms, so that, when Northumbria was subjugated by Mercia, Paulinus and his followers fled; and the reconversion of the North was effected by Scottish missionaries from Iona, whose tradition of Christianity reached back to the Roman occupation. The Scottish Church, having been so long in isola-



ROMAN WALL, RICHBOROUGH ♣ There is a good deal of argument among historians with regard to the comprehensiveness of the Roman occupation, but the opinion seems to be gaining ground that it had a cultural no less than a military aspect, and that in the South-East of Britain it assumed a purely civilian character. (Photo: Taylor.)

tion from the life of Western Christendom, refused to acknowledge the authority of the Roman Church or to abandon its local peculiarities of usage in obedience to the Papal demand for uniformity. Thus Christianity was in danger of becoming a divisive rather than a unifying force, until, in 664, Oswiu, King of Northumbria, called a Synod at Whitby to settle the differences. There the Roman party appealed to universal tradition against provincial custom, and Oswiu decided in their favour.

The decision brought England once more into the full current of European development, for Rome stood for organization and culture. In 668 the Pope sent Theodore of Tarsus, as Archbishop of Canterbury, to improve the organization of the English Church. He summoned the first Ecclesiastical Council of the united Church, setting an example for the divided kingdoms to emulate in the political sphere. He founded a school of learning at Canterbury, from which sprang the famous school of York; and the English Church entered upon an epoch of great literary and missionary activity. Bede, a monk of Jarrow, wrote his *Ecclesiastical History of the English Nation*, a masterpiece of primitive history such as no other nation of Europe can boast; Alcuin, a pupil of York, became master of the palace school at the Imperial Court of Charlemagne; and Boniface was the Apostle of the Germans. So the English Church entered fully into the life of Europe.

ALFRED THE GREAT ■ ■ Meanwhile Wessex, having established its supremacy over the other kingdoms, was called upon to meet the peril of the Danish invasions. The raids of the Northmen, descending as a scourge upon the coasts



ST MARTIN'S CHURCH, CANTERBURY ■ Rebuilt by St Augustine after his arrival in England to revive Christianity. (Photo: Taylor.)

of Europe, carried devastation, especially to defenceless churches and villages. There was real danger that the nascent English civilization would be overwhelmed by heathen barbarism. The task of preventing this disaster fell to Alfred the Great. After seven years' war, in 878 he secured a peace which, whilst recognizing certain territory as given to the Danes, required their leader, Guthrum, to accept Christian baptism. The rest of Alfred's reign was devoted to strenuous efforts to strengthen Wessex so that it could resist the absorption of the English by the Danes. He provided military defences and began the construction of a fleet to guard the coast. He en-

deavoured to create a national literature by beginning the Anglo-Saxon Chronicle, a national as distinct from a local history, he issued a Code of Laws, and strove to promote education in his kingdom. His achievement was of permanent influence because, as a result of his work, English institutions were sufficiently virile to withstand alien pressure when the Danish conquest of England occurred a century after his death.

This conquest by Canute was an inevitable incident in the long rivalry of the English and the Danes. The supremacy achieved by Alfred was maintained by his immediate successors, culminating in the peaceful and prosperous *régime* of Edgar and Dunstan. This evoked a Danish reaction, resulting in the reign of Canute in England 1016-1035. But Canute was far more than a Danish prince temporarily possessed of the English Crown; from 1019 he was King of Denmark, and from 1028 King of Norway also. The possibility was thus presented of England forming part of a large north-west European Empire, with a civilization of predominantly Scandinavian character,

modified by the influence of Christianity brought from England. As a reward for its absorption in this Scandinavian empire England might have witnessed an Imperial dynasty reigning at Winchester and a veritable second Pope ruling from Canterbury. The possibility was shattered by the premature death of Canute before time had been given to draw together his scattered kingdoms. United only by subjection to the same ruler, they fell apart upon his decease. The brief generation which intervened before the Norman Conquest demonstrated further the lesson of Canute, that the continuance of English independence was impossible because of the internal divisions and weakness of the kingdom. The pronounced inclinations of Edward the Confessor towards Normandy pointed to the future masters of England, and, on the death of Edward, William, Duke of Normandy, invaded England, defeated Harold at Hastings, and proceeded to hammer the country into a state of peace, order and strong government.

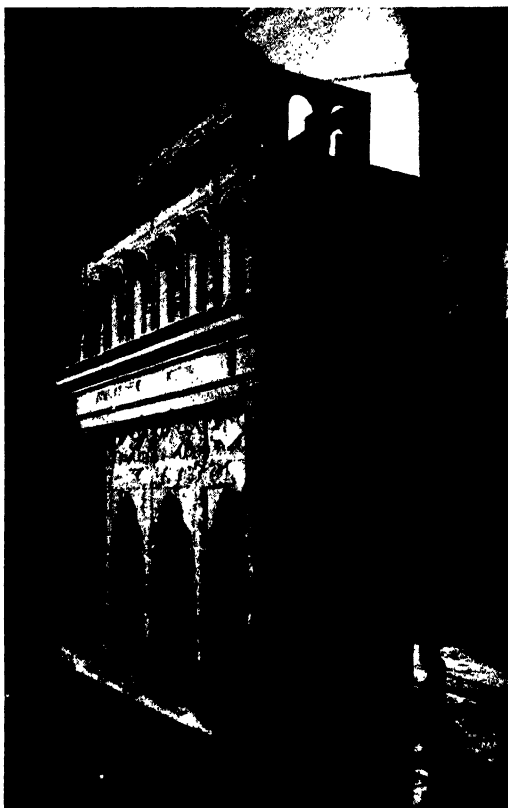
SOCIAL LIFE IN ANGLO-SAXON ENGLAND ■ ■

During the six centuries between the end of the Roman occupation and the coming of the Normans England had never been really unified. Despite the nominal supremacy of Wessex, the region north of the Humber did not really lose its independence, but continued a wild semi-barbarous life. The settlement of the Danes in East Anglia and the Midlands still further divided the country and made unity impossible, so that a conquest by some external power seemed inevitable. The Scandinavian conquest passed away, that of the Normans remained. The real strength of English life was to be found in its

local institutions, in the activities of the villages and their rudimentary local government.

Agriculture was the chief occupation of the people, and each village regarded its land as a unit under common management. The cultivated land was divided into three large fields, one sown with wheat, rye or oats, another with barley, and the third left fallow to recuperate. Each villager had certain rights of pasture in the common lands outside the arable area. Inevitably the troubled times of the Danish invasions brought changes in the social position of the people. Some farmers were ruined by raids and plunder, and found it necessary to seek the protection of a neighbouring lord, who, in return for such defence, required his clients to work a certain number of days per year in the cultivation of his lands. Thus the social position of the dependents was depressed. A parallel influence worked from above, when the kings, desiring to reward their followers for military services rendered, gave them grants

of land, with certain rights of jurisdiction over their tenants. Thus the feudal organization of society evolved slowly both from above and from below. Naturally, also, the lord assumed responsibility for breaches of the peace committed by his tenants, and so, in face of the weakness of the central government, various experiments in local organization developed to meet the needs of the times. The Hundred and Shire Courts in particular were to prove valuable instruments by which the Norman kings asserted the authority of royal jurisdiction at the expense of private jurisdictions of the barons. But the England to which the Norman conquerors succeeded was sorely divided and disunited, presenting a difficult problem to their statesmanship.



SHRINE OF EDWARD THE CONFESSOR ■ His reign prepared for the Norman Conquest of England, for he was closely connected with William, Duke of Normandy. He was a saintly king, whose fame is assured by his foundation of Westminster Abbey, where his shrine may still be visited. (Photo: Mansell.)



BAYEUX TAPESTRY ▣ The Bayeux Tapestry is one of the most valuable treasures of historical art, illustrating the entire story of the Norman Conquest of England. This portion depicts William I.'s army being conveyed across the Channel to be landed at Pevensey. (Photo : Fleming.)

CHAPTER II

MEDIAEVAL ENGLAND

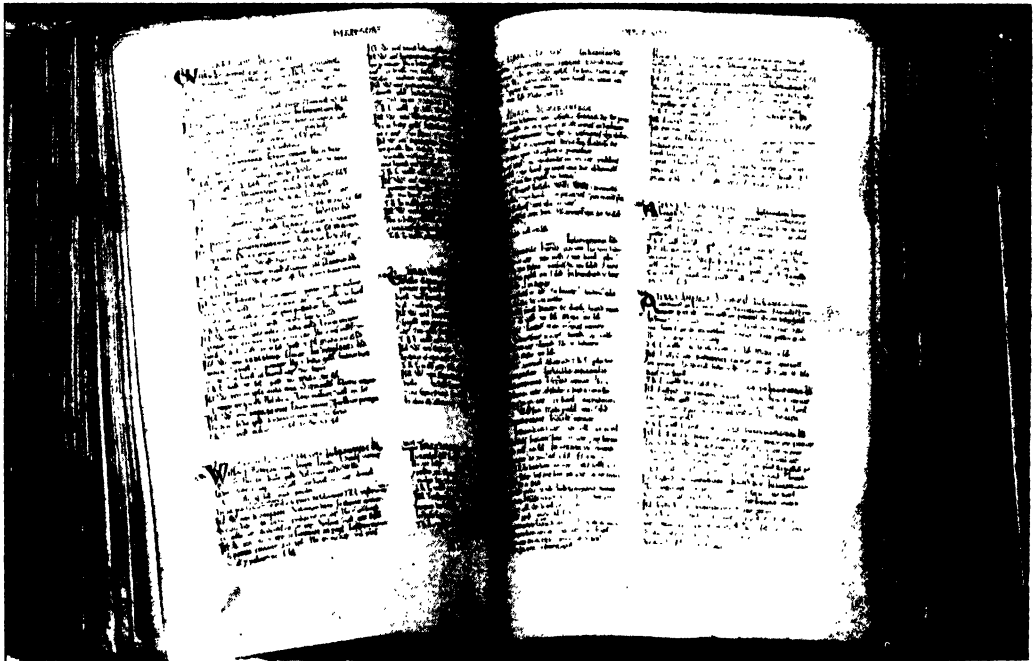
THE NORMAN AND ANGEVIN KINGS ▣ ▣ The effect of the Norman Conquest on England may be traced along three principal lines of development : the Norman kings gave to England political unity under a strong centralized monarchy, they established its position as an Imperial power in Europe, and they brought the Church into close and fruitful connexion with the Papacy. William I. is the traditional creator of the feudal system ; and in an economic sense there is much truth in the statement. He regularized and brought to their logical completion the tendencies towards a feudal organization which had been operative in the period before the Conquest. In the *Domesday* survey of 1086 a record was compiled of all the land, its tenure and the services due, throughout the kingdom. In the political sphere, however, William did his utmost to suppress the lawless independence characteristic of the feudal baronage, and imposed an iron rule of order no less upon his Norman nobles than upon

his English subjects. This strong monarchy, though passing into a rude tyranny under William Rufus, was seen to be essential to the peace of the country during the anarchy of the reign of Stephen ; after which Henry II. achieved the remarkable task of rebuilding the power of the Crown and establishing it beyond the possibility of future collapse on the bases of stern justice and sound administration. As a result of his Assizes the monarchy brought the local courts into relation with the central King's Court by a system of itinerant justices, revived the national fyrd, and won the support of the people against the rebellions of the Norman nobility. At the same time the Conquest had brought England into the main stream of European politics. The kings of England being also dukes of Normandy were involved in natural rivalry with the nominal kings of France, a rivalry which expanded into fierce conflict when Henry II. added to the ancestral possessions of his house the Angevin territories of Anjou,

Maine and Touraine, together with the heritage of his wife Eleanor of Aquitaine, comprising Aquitaine, Poitou, Limousin, Périgord and Gascony. This agglomeration of territory brought Henry II. into close relations with the Empire, Italy and Spain, and foreshadowed not only the conflict between Philip Augustus of France and John of England, which resulted in the loss of Normandy to the English Crown, but also the wars of Edward III., which ushered in the age-long struggle of the Hundred Years War.

CHURCH AND STATE ♦ ♦ The ecclesiastical consequences of the Norman Conquest were even more important than its political effects. The establishment of a closer and more regular connexion between the English Church and the Papacy was a circumstance of far-reaching influence in a society which still looked to Rome as the centre of an international system of government. The essential character of mediæval Europe, as expressed by its leading philosophers, was its universality. Fashioned originally into political unity by the Roman Empire, Western Europe preserved the tradition of

unity long after the collapse of Roman rule. In the Middle Ages the Catholic Church afforded the best expression of this ideal, and the Papacy became the legitimate heir of the traditions of Imperial Rome. Nor were the ideals of the Papacy itself unworthy of its exalted position. The organization of the Catholic Church was a magnificent attempt to realize the principles of Christianity in an articulated social life. Therefore the Papacy became ruler of an international corporation, in which men of Italian birth, such as Lanfranc and Anselm, became Archbishops of Canterbury; an Englishman, Gilbert of Hastings, became Bishop of Lisbon in Portugal, and another native of this island even ascended the Papal throne as Adrian IV. Similarly the Popes had their militia in every country to maintain their cause, in the monastic orders which planted religious houses throughout Europe, and, by their successive revivals, rekindled religious zeal in times of decline. The spread of Christianity meant also the extension of education and learning, as may be seen from the examples of Lanfranc and Anselm, the latter of whom was one of the greatest teachers and philosophers of the Middle Ages.



DOMESDAY BOOK ♦ This was a record of the different forms of tenure by which land throughout England was held and of the feudal services due from each holding. Its compilation, in 1086, illustrates the systematization and centralization introduced into English life by the Norman Conquerors. (Photo: Taylor.)



THE PENANCE OF HENRY II. ◊ After the murder of Becket at the instigation of Henry II., the English King was scourged by the monks of Christchurch, Canterbury, as a penance.

The work of civilization and conversion was not one of education alone; the Church had to provide a scheme of legislation and of ecclesiastical courts, not only for the maintenance of discipline amongst its members in Holy Orders, but also for the enforcement of Christian standards of morality amongst the peoples of Europe. Thus the Papacy possessed an influence of indefinable possibilities, which Hildebrand, who ascended the Papal throne as Gregory VII. about the same time as William of Normandy became King of England, resolved to realize in the sphere of practical affairs. He conceived the noble ideal of an international spiritual monarchy, controlling the appointment and actions of all its bishops throughout the various European kingdoms, possessing a judicial authority over all spiritual persons and causes, and, by its separation from and superiority to the civil power, acting as the arbiter and judge between kings and princes.

Such an ideal, exalted in itself, comprised

elements of danger to the several kings of Europe, who, being dependent upon their bishops for counsel in affairs of State, and finding in the clergy the necessary officers of royal administration, could not allow the decisive voice in their election to rest with any other person than themselves. William I. therefore, whilst taking the momentous step of separating the Church courts from the civil courts, endeavoured to restrain the ecclesiastical reforming movement within bounds, and to prevent the Papacy from trespassing upon the rights of the English Crown. Inevitably these bounds proved too narrow for the expanding power of the Church, and led directly to the quarrels of Anselm with William II. and Henry I., and of Becket with Henry II. Anselm contended for the right of the Church to control the appointment of its bishops, Becket for its authority to try all clerks guilty even of such crimes as murder and theft. In neither case can the verdict be



STATUE OF RICHARD I. ◊ Richard Cœur de Lion is the most famous and picturesque figure in the history of the Crusades. He captured Acre, and might have taken Jerusalem but for the jealousy of his French allies. (Photo: Mansell.)



SIGNING OF MAGNA CARTA ■ *It is probable that the barons who forced John to sign the Great Charter had less thought of securing privileges for the common people than is commonly attributed to them. None the less it was to this document that appeal was to be made against encroachments of the royal power until Stuart times. (Photo : Mansell.)*

determined by the personal character of the antagonists. The conflict was one of principle, of the authority of the Universal Church against that of the local kingdom, and the exaggerated pretensions of the Papacy were the price paid for its beneficent services to European civilization. Not least amongst the gifts of the Norman Conquest were the masterpieces of Norman architecture in cathedrals and abbeys, and the renaissance of intellectual life, which made the chroniclers of the Abbey of St Albans the historians of mediæval England.

RICHARD I. AND JOHN ■ ■ The reign of Richard I. is an interlude in the domestic history of England. To contemporaries the king was a mighty figure, bringing his country into the centre of another international movement, that of the Crusades. From a modern point of view his reign is chiefly interesting as exhibiting the steady

working during the prolonged absences of the king, of the administrative machinery fashioned by Henry II., and the growth of the towns. With the accession of John a strong, if oppressive, ruler succeeded, who had the unwisdom to quarrel with the Papacy, the King of France, and his own barons. The Papacy revenged itself by placing England under interdict and excommunication; Philip Augustus of France stole Normandy from John, and finally a combination of barons and leading clergy wrested from the king the famous Charter of Liberties. Magna Carta is not a democratic document, but rather a statement of the rights of feudal nobles against the Crown. Its real significance lay in the fact that it represented the humiliation of a tyrannous king by the combination of his subjects; and in reality it was to this spectacle rather than to the letter of the Great Charter that the Parliamentarians of the seventeenth century appealed in their struggle against the Stuarts.



KING JOHN *Contrary to popular belief, John had considerable capacity, but his selfishness and want of tact offended first the Papacy and then his own barons, and, in 1215, the latter forced him to sign the Magna Carta. (Photo : Fleming.)*

THE THIRTEENTH CENTURY

The long reign of Henry III. which followed is in many respects the fine flowering of mediæval civilization in England. The Papacy, which had become the official warden of the boy king by virtue of John's acknowledgment that he held his kingdom as a fief from the Pope, exercised a powerful influence. At first this was wholly beneficial, being directed entirely in England's interests during the king's minority. Later, when the fiery Pope Gregory IX. had embarked upon his unrelenting opposition to the Emperor Frederick II., the Papal influence with Henry III. was used to exact money from the English clergy to help to finance the wars against the Empire. These exactions evoked a vigorous protest against Papal avarice, and marked the beginning of the decline of the Universal Monarchy. At the same time the thirteenth century saw the arrival in England of the Friars, the humble followers of St Francis and St Dominic, who achieved a rapid popularity in the towns, and in the Universities of Oxford and Cam-

bridge, which rose to prominence during Henry III.'s reign. The mediæval universities illustrate better than almost any other institution the dependence of Europe upon the Church for its culture and civilization, since the scholastic theology furnished the Dominicans with their weapons against heretics and the Franciscans were drawn to the study of medicine in order to minister to the poor.

From the political aspect, Henry III.'s reign is full of interest. The king himself was constantly betrayed into foolish blunders by his reliance upon foreign flatterers and by his luxuriant imagination. Finally his policy provoked a protest of the barons and clergy which led to civil war, in which the baronial party, led by Simon de Montfort, defeated the king at Lewes, only to find that their success had created rather than solved the problem of inventing an alternative form of government. De Montfort called a "parliament" of his own followers, to which he summoned not only his baronial supporters but also two knights for each shire and two burgesses for each town. This assembly, although representative only of a party, and called together to support the measures of de Montfort, established a valuable precedent, upon which Edward I. acted a generation later when, needing financial help from all classes of his subjects, he summoned a national parliament to grant taxes for his military campaigns. Apart from this famous experiment, de Montfort's policy was not successful, and within a year and a half of his victory at Lewes he was defeated and killed at Evesham. He was in a real sense the champion of the inarticulate people, but political experience had not yet taught the barons to look beyond the interests of their narrow class in imposing checks upon the power of the Crown.

The Norman and Angevin kings, though possessed of so considerable a European empire, did not extend their rule over all parts of the British Isles. Their conquest was really only a conquest of England. Over the Scottish kings they were content to establish a nominal overlordship; on the Welsh border the Marcher lords had built up a bulwark against the native Welsh rather than effecting either their reduction or their fusion with England; and in Ireland a beginning of the dismal process of "conquest" had been made only during the reign of Henry II. The problem of uniting the British Isles was bequeathed to later generations of sovereigns.

THE LATER MIDDLE AGES

The fourteenth and fifteenth centuries witnessed the gradual break-up of the characteristic institutions of the Middle Ages. The Papacy became discredited by the captivity at Avignon and by the Great Schism, and ceased to command respect as an international arbiter. After the movement of the Friars there set in a steady decline in the standards of monastic life, which, whilst enabling the secular clergy to come into their own for a space, prepared the way for the later revolt against monasticism. Meanwhile the Holy Roman Empire had gradually disintegrated, and feudalism was crumbling before the power of the Crown and the demands of the rich commercial cities. But the national monarchies, around which the strong kingdoms of the future were to be gathered, had to suffer a period of much tribulation before the day of their strength. England and France squandered both treasure and life in the internecine struggle of the Hundred Years War, whilst their respective realms were distracted by civil strife. The various constitutional experiments by which the barons tried to control the power of the Crown failed so completely as to plunge England into the chaos of the Wars of the Roses, amidst the confusion of which the Middle Ages dissolved into the Tudor era.

EDWARD I. Before its collapse, however, the mediæval world registered further notable achievements in administration and statecraft. Edward I. came near to founding the kingdom of Great Britain. He undertook the subjugation of Wales by force and proceeded then to unite it firmly, by statesmanlike measures, to England. Not unreasonably did he endeavour also to accomplish the conquest of Scotland, since the union of the countries under one Crown was to the natural interest and advantage of both. At first his schemes seemed in prospect of complete success, by the projected marriage of his son Edward of Carnarvon to the heiress of Scotland, Margaret of Norway. If this marriage scheme had prospered, the peaceful union of England and Scotland might have been advanced by four centuries. The project was wrecked by the death of Margaret, so that Edward fell back upon the persuasion of the sword. His attempts to convert suzerainty into sovereignty, backed by threats of armed force, though apparently successful for a time, aroused a sense of independence in the

Scots; and their repeated rebellion proved fatal to his hopes. When Edward I. died in the midst of a campaign against them the failure of his cherished object was assured, and the victory of Bannockburn was the symbol even more than the cause of the Scottish triumph. In other spheres Edward achieved outstanding success. As a legislator he has received the title of "the English Justinian," as an administrator he strengthened the power and dignity of the monarchy, whilst bringing its interests into close relation with those of the generality of the people. In his Model Parliament of 1295 he borrowed and improved upon de Montfort's example, by summoning the knights of the shire and the burgesses of



ST MARY'S GUILD HALL, COVENTRY. The mediæval guilds were of two kinds, Craft Guilds and Merchant Guilds. Into these associations the workmen organized themselves as makers of goods in the one and as sellers in the other. The purpose was to protect individual interests and further trade and commerce by communal action. (Photo: Taylor.)

the towns together with the representatives of the lower clergy, thus constituting a national parliament. In the summons to this assembly he enunciated a principle of greater and more far-reaching importance than he knew, that "what touches all should be approved by all." But despite his gifts as a soldier and statesman Edward's reign saw the beginning of the disputes with France which were to develop into the struggle of the Hundred Years War.

THE HUNDRED YEARS WAR

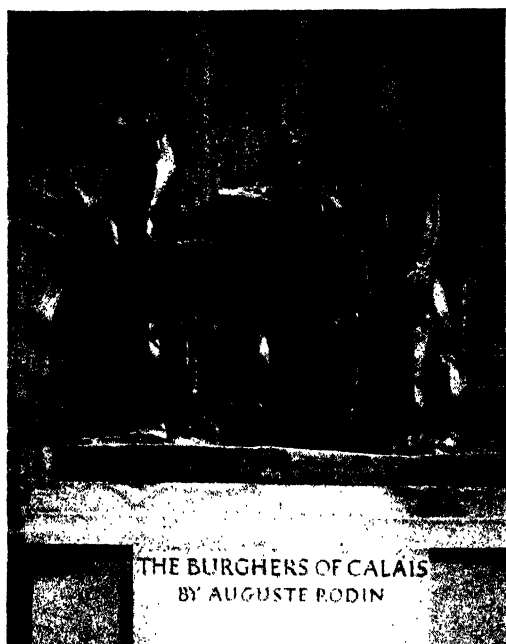
The primary cause of the Hundred Years War was the position of the English king in Gascony. So long as the English kings retained any territories in France conflicts were inevitable. A condition of durable peace could not be established until they had been driven from France or, alternatively, had conquered their rivals the French kings. The Hundred Years War therefore sprang out of one of the frequent territorial disputes between the two sovereigns. The claim to the French Crown which Edward III. put forward arose out of the actual conditions of war, but exercised a

most important influence in prolonging into a war of a century what might have been otherwise a brief and self-contained conflict. Similarly, once the scope of the struggle had been extended, it produced effects which profoundly altered the destinies of both countries. For a time France was torn by the rivalries of civil factions, until finally a spirit of national consciousness was aroused, which drove out the invaders with ignominy and left them a prey at home to the like evils of civil war.

CHARACTER OF THE WAR

During the fourteenth century the war was fought according to the traditional standards of knightly conduct, bearing the character of a splendid feudal campaign. The conventional courtesies of mediæval chivalry, the reciprocal capture and ransom of nobles, were prominent, and during the intervals of fighting, provided by frequent truces, English and French knights mingled familiarly and freely. In the first campaign of Edward III. his brother-in-law, William, Count of Hainault, followed his standard in the Netherlands, but immediately Edward crossed the French boundary William withdrew, on account of his relationship to Philip VI. of France, whose nephew and liegeman he was. The war was characterized by a series of feudal amenities, such as the challenges of the rival kings to each other to terminate the quarrel by personal combat or by a limited tournament of a few chosen knights. The fact that no national animosity was aroused was testified by the circumstance that in 1347, the year after Crécy, the French widow of the late Earl of Pembroke founded Pembroke College, Cambridge, with a preference to Frenchmen in all appointments to the foundation. The code of feudal chivalry, however, had its darker side. It excluded the non-noble classes from its purview, so that the lives and property of the peasants of the countryside were destroyed ruthlessly in the course of campaigns. The French writer Froissart, who relates, with much flourish, the story of the Black Prince's deference and humble service to the captive French king after the battle of Poitiers, tells also of the same prince's brutal slaughter of the innocent citizens of Limoges after the capitulation of the city. Once the fires of war had been kindled in France, the lapse of time inevitably extinguished the initial courtesies and exchanges of compliments.

From a military point of view the Hundred



THE BURGHERS OF CALAIS Edward III. was so annoyed at the long resistance of Calais that he agreed to spare the town only if six of the leading citizens gave themselves up to be hanged. The English Queen Philippa, however, pleaded for mercy, and they were reprieved. The statues are by Rodin. (Photo: Mansell.)

Years War was also noteworthy. The English established an early superiority in the art of war because they had learned to convert the mail-clad knight into an infantryman fighting on foot, and to place long-bow archers on the wings to break up the cavalry charges of the enemy. By this means they won decisive victories in pitched battles, as at Crécy and Poitiers, until the French countered this danger by refusing to engage in open fights. They adopted the policy of wearing down the enemy by a series of sieges and skirmishes, so that Edward III. found his armies wasted by disease, without having achieved any permanent conquests after their successes in the field.

When the war was renewed by Henry V., after a period of quiescence during the reigns of Richard II. and Henry IV., Agincourt was a repetition of the success of Poitiers, and, like Poitiers, was barren of practical results. New factors had entered into the struggle in the fifteenth century. France was distracted by the rivalries of the Armagnac and Burgundian factions, which opened the possibility of the Anglo-Burgundian alliance, and even of the coronation in Paris of Henry VI. of England as the champion of the Burgundian party. Throughout the war the fortunes of the English depended largely upon the possibilities of foreign allies, and they drew upon the support of the Flemings, Gascons, Bretons and the Burgundians in turn. But the divisions of France, from which they profited, resulted in an inevitable reaction. When the English endeavoured to make the fiction of their conquest into a reality by trying to give direction to French policy, they aroused a sense of national unity in France, symbolized and stimulated by the fervour of Joan of Arc, which was to prove their undoing. From the appearance of the Maid of Orleans dated the break-up of the Anglo-Burgundian alliance and the steady reversal of the respective positions of the two parties. England, harassed internally by the feuds of York and Lancaster, and fighting now against the national sentiment of France, lost its military superiority by the French invention of a better standard of artillery, which finally drove the invader from Guienne. Thus the Hundred Years War settled the relations of the English kings to France by expelling them entirely. It created also on both sides a consciousness of national identity, expressed in the literature of France and England, and founded the tradition of national animosity which charac-



JOAN OF ARC ■ Inspired by visions, this peasant girl from Domremy offered her services to the Dauphin. Her relief of Orleans was the turning-point in the war; but after that her usefulness was past, and no attempt was made to save her from being burnt by the English. (Photo: Mansell.)

terized the relations of the countries until after the Napoleonic Wars. It left, further, a legacy of economic distress and trouble, which helped powerfully to dissolve the fabric of mediæval society.

WYCLIF AND THE CHURCH ■ ■

The fourteenth and fifteenth centuries witnessed a decline in the position and prestige of the Church, both in regard to the Papacy and the Church of England. The residence of the Papacy at Avignon coincided with the earlier stages of the Hundred Years War, a circumstance which inevitably affected its spiritual prestige. Although the Avignon Papacy desired to prevent the war before its outbreak, and to end it after the outbreak of hostilities, nevertheless the Avignon popes were French, and had a natural bias towards France, so that England came to view with dislike the prosecution of appeals at their

Court. Since the expenses of the Papal Curia were heavy, clerical taxation became correspondingly heavier, and again Englishmen became increasingly critical of the practice of allowing ecclesiastical dues to pass to the pontiffs lest they should ultimately find their way into the coffers of the King of France. Therefore the period of the Hundred Years War saw the beginning of attempts to curtail the Papal power in England by the Statutes of Provisors and Præmunire. Similar motives prompted the suppression of alien priories, as in the case of William of Wykeham, who found in such action a means of endowing his educational foundations, which he deemed to be more useful to the kingdom than the obsolescent monastic houses.

In regard to the position of the Church of England, a new spirit of criticism was stirring in the fourteenth century, which directed attention to abuses, by no means peculiar to that period, which had hitherto passed without censure. The close connexion of Church and

State had been characteristic of the history of Christianity in England, and the traditional employment of bishops in the royal service had been productive of much benefit to the kingdom. A new volume of criticism was now directed against this absorption of the clergy in secular affairs to the neglect, by prelates and inferior clergy alike, of the spiritual and pastoral duties of their office. In part this criticism proceeded from the envy of laymen who desired to break down the clerical monopoly of administration, but in part it represented a genuinely religious protest. John Wyclif, the Oxford scholar, was the leader of this latter movement. His character was many-sided, for he was an able philosopher as well as a preacher of reform. His attack was first directed against the secularization of the Church, but he was driven by a realization of the strength of the connexion between Church and State to demand the abolition of the entire ecclesiastical hierarchy, from the Papacy and its Curia down to the bishops with their



TITHE BARN, ABBOTSBURY *Tithe* were taxes paid to the Church, on lands held by the villagers. Payments were made in kind to the Abbot or Prior, and were stored in such buildings as this. (Photo: Taylor.)

archdeacons and courts. At the same time his opinions were in conflict with orthodox doctrine on several points. Intellectually he was the precursor of a reaction against the scholastic philosophy which underlay the dogmatic theology of the Church, and against the sacramental system of mediæval Catholicism. He exalted the Bible as the sole authority for belief, attacked the doctrine of Transubstantiation, and denounced the practice of auricular confession. As a religious reformer Wyclif expressed the stirrings of a new movement of criticism by which the traditional belief and practice of the Church were arraigned and condemned.

To a certain degree the demand for reform had a political importance, chiefly in consequence of the Hundred Years War, which made popular any scheme for depriving the Church of some of its wealth, but in this regard Wyclif exercised little real force. More influential were the social relations of his preaching, allied with the economic distress of the period. Criticism of the Church and clergy was characteristic of the times, since in the beginnings of English literature the works of Chaucer portrayed faithfully the worldly types of ecclesiastic who cared more for their revenues than for spiritual duties. The waning influence of the Church and the growing boldness of lay criticism were evident signs of the passing of the age in which politics, education and art had been alike the monopoly of the spiritual society.

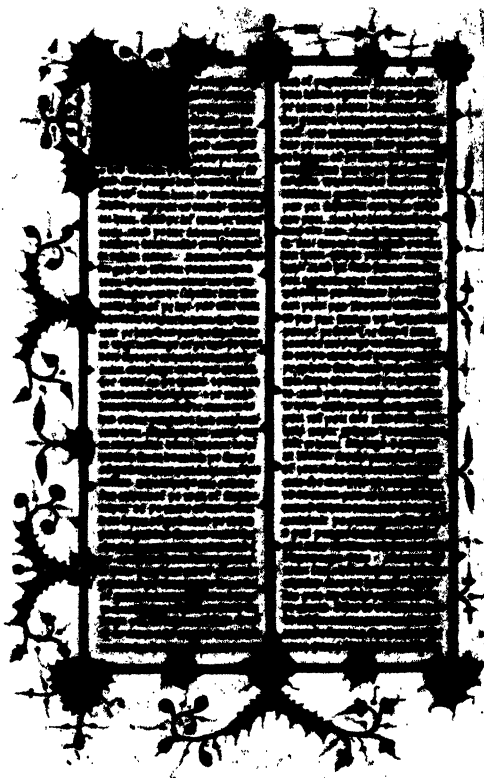
POLITICAL DEVELOPMENTS: THE WEAKNESS OF THE MONARCHY
 In the sphere of politics also a decline had set in. The creation of a strong

monarchy was vital to a mediæval kingdom, but kings showed an almost universal tendency to convert their autocracy into tyranny. The Norman Conquest had laid the foundations of a strong English monarchy, but in the thirteenth century the barons had fought to limit the power of the Crown. The constitutional history of England in the later Middle Ages comprises the story of the fluctuating

fortunes of monarchy and aristocracy. The nobles were sufficiently strong to restrict, or even to depose kings upon occasion, as in the cases of Edward II. and Richard II., but they proved singularly unable to construct a practicable alternative government. Their political wisdom and experience were adequate only to oppose the policy of the Crown. The Lancastrian kings, who tried the experiment of governing with the advice of their parliaments, found the time immature for constitutional rule. The Crown became the object of rivalry between the two leading houses of York and Lancaster, and the issue was committed to the arbitrament of war. The chief danger to fifteenth-century England was much less the absolute

monarch than the over-mighty subject, for the "constitutional" aspirations of the leading barons had degenerated into the civil strife of the Wars of the Roses.

ECONOMIC CHANGES Contemporaneous with the religious and political changes were economic difficulties of a grave character. The social organization of the country was passing through a time of crisis, and feudalism was slowly crumbling away. The prosperous commercial



WYCLIF'S BIBLE *Wyclif spent the latter years of his life on the first English translation of the Bible. It was the central feature of his teaching that the Bible was the sole authority for Church doctrine. (Photo: Mansell.)*



DEATH OF WAT TYLER *At the meeting between Richard II. and the rebels at Smithfield, Wat Tyler was stabbed by Walworth, the Lord Mayor, and it was only the amazing courage and presence of mind of the young King which saved the situation.*
(Photo: Mansell.)

towns, with their wealthy merchant princes and their well-organized merchant and craft guilds, were attaining a position of great influence in England. Politically they were the natural allies of the Crown in its struggle against the lawless feudal baronage. Economically also the woollen trade with Flanders and the woollen industry in Yorkshire, East Anglia and the West Country were factors of great importance in the life of the kingdom. In the villages the feudal organization of agriculture was becoming obsolete. Changes were already taking place from the system of personal services and payment in kind to that of wages and rents, when the process was accelerated by the Black Death, which swept over Europe leaving disaster and depopulation in its train. The resultant scarcity of labour led to a demand for higher wages, which a series of Statutes of Labourers vainly tried to suppress. In 1381 a combination of grievances led to a fierce uprising of peasants, who marched on London, murdered the Archbishop of Canterbury and other wealthy citizens, and for a brief period threatened

permanently to alter social conditions in England. The revolt was provoked by complex circumstances: economic distress, heavy taxation consequent upon the French wars, and the ferment of opinion created by the preaching of Wyclif's poor priests—all these factors played their part in the phenomenal outburst. The rising was quelled, and measures of repression adopted, whilst the solution of the problem of changing agricultural conditions was left for future generations to ponder.

It was amidst the exhaustion following the Hundred Years War, the collapse of the Lancastrian constitutional experiment, the civil conflict of York and Lancaster, and the corruption and lethargy of the Church, that the Middle Ages dissolved in a century of confusion and chaos. When Henry Tudor seized the crown of England after his victory at Bosworth Field, in 1485, the prime need of the country was a strong monarchy. The throne was his to fashion as he would. Little protest would be raised against arbitrary and even tyrannous acts, if only the monarch would give his people the blessing of peace.



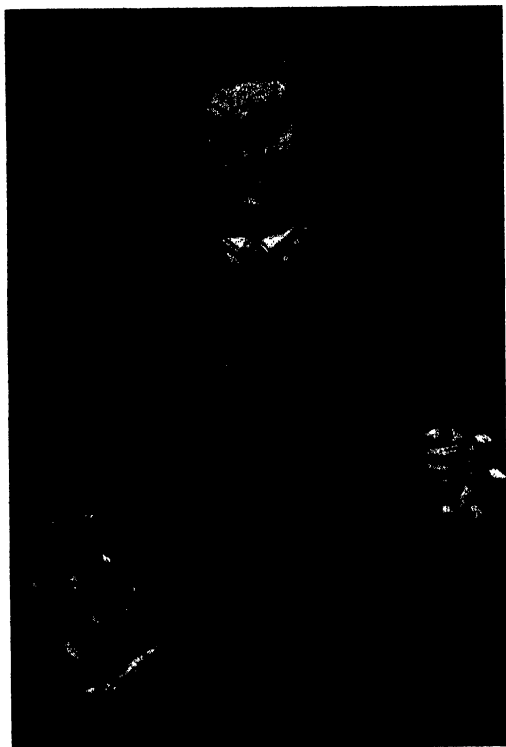
AN EARLY PRINTING PRESS ◊ In 1476 Caxton introduced printing into England, which he had learnt in Bruges. He was given immediate encouragement and support by the Earl of Worcester and other nobles. When he died he was engaged on a translation of Virgil.

CHAPTER III

REFORM AND REVOLUTION IN CHURCH AND STATE

THE TUDOR MONARCHY, 1485-1603 ◊ ◊ The Tudor century is generally accounted to have ushered in the modern period of English history. New movements and discoveries were changing the thoughts and activities of men, and Western Europe was moving steadily away from its mediæval moorings. The classical revival which we call the Renaissance was breaking down the ecclesiastical control of life by its rediscovery of the pre-Christian civilization of Greece and Rome, whilst the foundations of the Papal monarchy were shaken by the study of Primitive Church Order and the Apostolic Age. At the same time the invention of printing abolished the laborious process of copying manuscripts by hand, and achieved a wider popularization of knowledge than had been hitherto possible. The Church thus

lost the power to control the dissemination of books, and the Protestant Reformers soon realized the value of printing in the propagation of their views. The Tudor era witnessed also the rapid extension of the boundaries of the known world, as explorers rounded the Cape of Good Hope, discovered the American continent and passed through the Straits of Magellan into the Pacific Ocean. These geographical discoveries opened out new possibilities of trade and of empire, and overthrew the mediæval conception of Christendom as practically coterminous with the inhabited world. Amid such rapid extension of knowledge the way was open for the assertion of the supremacy of the Civil Power over the Church, and for the struggle of the rising national kingdoms for the commerce and wealth of the New World.



HENRY VIII. *His despotic rule, which was maintained without any standing army, is one of the most surprising factors in English history, which can be explained only on the ground that the people realized that strong government was a necessity of the time, in order to preserve the nation from the chaos of civil war. (Photo : Mansell.)*

Before England could take its place in the wider field of European politics a period of internal recuperation was required. This was provided by the prudent reign of Henry VII., the first ruler of the new dynasty. He directed his energies to the restoration of order, the accumulation of a large financial reserve, and the negotiation of valuable marriage alliances. His statecraft was crowned with success. He suppressed the "over-mighty subject," left his successor a full treasury, and, in the sphere of foreign relations, secured the alliance of Spain and laid the foundation of the future union of the crowns of England and Scotland. His reign saw the recovery of England from the weakness of civil war, and furnished the sinews which were used by Henry VIII. to break the connexion of the English Church with Rome, and to hold the Emperor Charles V. at bay. The first period of the rule of Henry VIII. was a time of costly splendour

and of foreign complications. Wolsey exploited the resources of the Crown to achieve for England the position of arbiter in European politics for a passing moment; but the results of his tireless activity were swept away by the Reformation movement which followed his fall.

THE REFORMATION *■ ■* The English Reformation was a complex movement, the various elements of which must be carefully distinguished. The affair of the King's divorce, which has been the most advertised, was in reality the least important. The vast accumulation of landed estates in the possession of the Church, the corruption of the Papacy and the decline of the monastic system were circumstances provocative of criticism and reform. From another side the Oxford Reformers, inspired by the New Learning, poured scorn upon the scholastic philosophy, the credulity of the clergy and the abuses connived at because of the financial profits which they produced.



FOUNTAINS ABBEY *■* The monasteries which had been the great seats of learning in the Middle Ages were dissolved by Thomas Cromwell and Henry VIII. during the changes of the Reformation era. (Photo : Taylor.)



THOMAS MORE ■ *The gifted and enlightened author of "Utopia" was executed because he refused to recognize Henry VIII's supremacy over the English Church.*
(Photo: Mansell.)

The action of Wolsey in suppressing certain smaller monasteries for his collegiate foundations was an indication of the necessity of a redistribution of the wealth of the Church, as well as a precedent for the predatory policy of Henry VIII. During the reign of this king the Reformation was confined to constitutional changes. A series of statutes abolished the Papal headship of the English Church, with its corollaries of the prosecution of appeals at Rome and the payment of ecclesiastical dues to the Papacy, and substituted for it the Royal Supremacy. The entire monastic orders were also swept away, and the Church was thus deprived of those foundations which had been the source of education, agriculture and poor relief during the Middle Ages.

Beyond this policy of conservative reconstruction Henry VIII. refused to go. Despite the widespread ventilation of heretical opinions, he stoutly rejected any deviation from orthodox dogma, and executed people for the denial of Transubstantiation equally

with the rejection of the Royal Supremacy. But this attitude could not hold the forces of criticism permanently at bay, especially in view of the spread of Lutheran opinions from Germany to England. Under Edward VI. a further step was taken by the issue of a Book of Common Prayer in English, constructed upon conservative and catholic principles, in 1549. Later the Protestant movement became the badge of a political faction led by the Duke of Northumberland, who discredited its religious principles by his violence and self-seeking. Thus the second English Prayer Book, published in 1551, was more distinctly Protestant in character. The rapacious policy of Northumberland provoked an inevitable reaction under Mary, who in turn ruined her cause by excess of zeal. Her fanaticism identified Rome with subservience to Spain and with bloody persecution, thereby ensuring the failure of her temporary reconciliation of Canterbury and Rome.



WOLSEY ■ *Wolsey became the chief adviser of Henry VIII. and obtained the King's divorce from Catherine of Aragon was the chief reason for his ultimate downfall.* (Photo: Mansell.)



CRANMER AT THE TRAITOR'S GATE ▯ To the Catholic advisers of Mary, Cranmer was an object of particular dislike, for he had done more than anyone to further the English Reformation. The fortitude with which the aged Archbishop met his end atoned for the earlier recantation of his faith. (Photo: Mansell.)

THE ELIZABETHAN SETTLEMENT

▯ ▯ With the accession of Elizabeth, in 1558, the Reformation Settlement became established, and its basic principles received permanent expression. The essential idea underlying the English Reformation was that of nationality. England was henceforth to be an independent kingdom with a national Church. Church and State were to be but two aspects of the same entity; every citizen would be also a churchman, from which it followed naturally that the sovereign should be the temporal head of the Church as he was of the State. In order to realize this



QUEEN ELIZABETH ▯ Her cool-headed, though sometimes tortuous, diplomacy steered England through apparently overwhelming dangers, and gave the country a period of peaceful prosperity which was chiefly distinguished by its literature and voyages of discovery. (Photo: Mansell.)

ideal of the religious unity of the nation the formularies of the Church were to be as comprehensive as possible. The ecclesiastical organization—the mediæval hierarchy of archbishops, bishops and their courts—was retained, and the ordinary processes of administration and judicial procedure were continued, subject to the necessary changes consequent upon the excision of the Papal monarchy. The English Prayer Book was reissued, steering a middle course between Popery and Calvinism, but patient of wide divergence of interpretation. Such was the ideal of the Tudor monarchs. It failed of realization because the achievement of



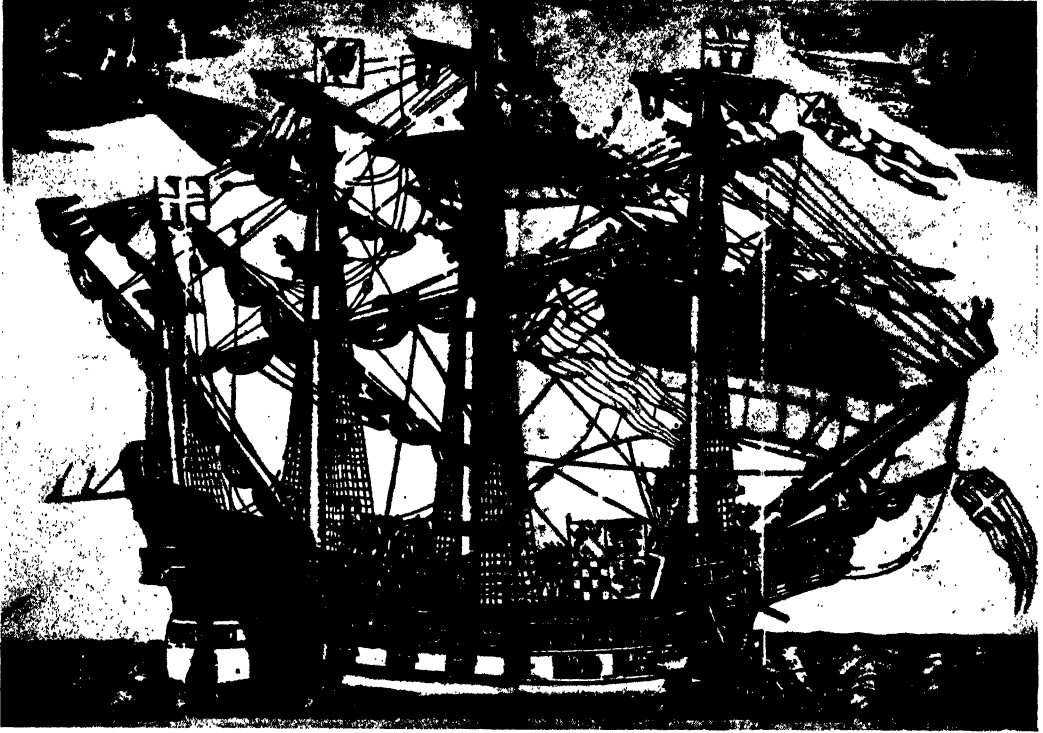
THE SPANISH ARMADA ▀ *The Spanish fleet had orders to convey Parma's army from the Netherlands to invade England, but after a series of encounters, in which the faster and better-handled English ships had the advantage, it was finally scattered by fire-ships off Dunkirk. The illustration is from a picture by Vischer. (Photo : Taylor.)*

religious uniformity had become an impossible task, and Elizabeth, despite her stout championship of the bishops, could not prevent the rise of various bodies of Protestant Dissenters, who showed an increasing tendency to separate from the Established Church. Nevertheless the Tudor sovereigns conferred an inestimable benefit on their country, by guiding it through the period of religious change without suffering it to fall into the dangerous consequence of civil war. England was saved from the Wars of Religion of France, the Reformation struggles and the Thirty Years War of Germany ; and this was the invaluable service of the Tudors to their people.

AGRARIAN CHANGES ▀ ▀ The sixteenth century presented other problems than that of religion to the sovereigns, notably those of agrarian change and of commercial rivalry. Henry VIII. had founded the fortunes of a new landed aris-

tracy upon the ruins of the monastic houses, and the new landowners accelerated the process of the conversion of arable land into pasture by their purchase of farms and their enclosure of the common lands for sheep-rearing. As a corollary of this change the country was vexed with a plague of sturdy beggars, and the problem of provision for the unemployed poor was a source of anxiety to Tudor statesmen until, in 1601, the Elizabethan Poor Law placed the responsibility for their relief upon the local parishes.

THE RIVALRY WITH SPAIN ▀ ▀ The reign of Elizabeth was noteworthy also for the struggle between England and Spain for trading facilities in the New World. At first the position of Elizabeth was exceedingly insecure, for Philip II. of Spain, the widower of Mary Tudor, had designs upon England, whilst from another quarter Mary Queen of Scots, left a widow in 1560, by the death of her husband, Francis II. of France,



THE ARK ROYAL ■ One of the larger vessels of Elizabeth's navy which defeated the Armada. (Photo : Taylor.)

challenged the claim of Elizabeth to her throne. The English sovereign was saved chiefly by a combination of fortunate circumstances. In Scotland the outbreak of the Reformation alienated Mary from the sympathies of the majority of her subjects, and enabled Elizabeth to interfere to help the Protestants in a friendly relation which laid the foundations of a good understanding between the countries. In France the Wars of Religion prevented the danger of Catholic aggression on the part of the Guise family, whilst Philip of Spain was paralysed by the jealousy of France and later by the revolt of the Netherlands. Thus Elizabeth was able to pursue an independent course, inflicting meantime much damage upon Spain through the agency of the sea-rovers. These adventurers, who challenged the Spanish monopoly of commerce with the New World, were generally little better than pirates. Sir Francis Drake avowedly sailed for plunder and fortune, and Hawkins was originally a slave-trader, who turned to piracy to avenge himself on the Spaniards who had interfered with his lawful commerce in negroes. Nevertheless the sea-

dogs rifled the Spanish treasure ships, penetrated the closed Pacific Ocean, and warded off the projected attack of Philip on England by raiding the naval bases of Spain itself. When the famous Armada was dispatched, in 1588, to carry the troops from the Netherlands for a land attack upon England, the superior seamanship of the English and the contrary winds shattered completely the proud fleet. Elizabeth had entered into the labours of her father, for Henry VIII. had taken a keen interest in the royal ships. Thus the Reformation and the tradition of national independence established by Henry had been safeguarded by his daughter from the menace of Spain.

THE ELIZABETHAN AGE ■ ■ The national self-consciousness and the new sense of English greatness, which had vanquished the tyranny of Philip II., found expression in a literary outburst which made the age of Elizabeth one of the glories of English history. Hakluyt's *Voyages* preserved an inspiring record of the spirit which

prompted the sea-rovers, Spenser paid the tribute of poetic glory to sovereignty, and Shakespeare wrote his immortal plays. The sixteenth-century greatness of England was the work of the Tudor monarchy; and at the centre of Elizabethan England was the figure of the triumphant Queen. Shakespeare wrote a play about King John in which he did not even mention Magna Carta, so little sympathy had the Tudor times with constitutional experiments in government. There were indeed occasional murmurings in Parliament concerning the religious policy of the Crown, but the voice of criticism was largely hushed until the Queen, who had steered her country safely through the shoals of nearly half-a-century, should have passed away. Nevertheless the Tudor monarchy had done its work in strengthening the national sense of independence, and the problem of the relations of Crown and Parliament after Elizabeth's demise was one of which the solution would be difficult to prophesy.

THE STUART PERIOD, 1603-1714. The history of the seventeenth century is an apt illustration of the dictum that in politics the orthodoxy of one age becomes the heterodoxy of another. In the previous century England had been saved by the Tudor monarchy; in the seventeenth century one of the Stuart kings was beheaded and a second expelled from the throne. Twice within this period did the Stuart dynasty fall before a revolution, and the second *débâcle* marked the end of absolute monarchy in England. Magna Carta, which Shakespeare had ignored, became the text-book of the Parliamentary leaders under the first two Stuarts in their struggle against the power of the Crown. Thus the seventeenth century witnessed the destruction of the fabric of royal power which its predecessor had built up.

The Stuart kings, with the single exception of Charles II., were personally unequal to the difficult task which awaited them in England. James I.

was pedantic, with a singular inability to understand the point of view of his people. Charles I., though conscientious and upright, was so convinced of the justice of his cause as to be incapable of ascribing sincerity to his opponents, and therefore of keeping faith with them. James II. was simply a bigot, with the indifference of a fanatic to the consequences of his actions. On the other hand, the difficulties of the Stuarts were not entirely due to their personal defects of character. From the standpoint of strict legality they were conservative in policy, desiring to maintain inviolate the prerogatives of the Crown enjoyed by the Tudors. The claims of the leaders of the Parliamentary opposition were distinctly more revolutionary than any of the assertions of royal power by Charles I., and this fact should not be forgotten because of the unhistorical appeals to Magna Carta. The struggle between the Stuarts and their parliaments was one of principle, between the ideals of an absolute and of a constitutional



LONDON FROM BANKSIDE. This view of the City in the sixteenth century shows Old St Paul's in the distance.

monarchy. On the Continent, and especially in France, which was the example of Europe, absolute monarchy was gaining a signal triumph; in England the event took a contrary turn, culminating in regicide and expulsion in 1649 and 1689 respectively.

One of the chief sources of contest between the Crown and Parliament was the problem of finance; and here also it must be granted that the kings had much argument in support of their position. The traditional revenues of the Crown had been found by Elizabeth to be increasingly inadequate to meet the demands of new conditions. A strong monarchy without adequate financial



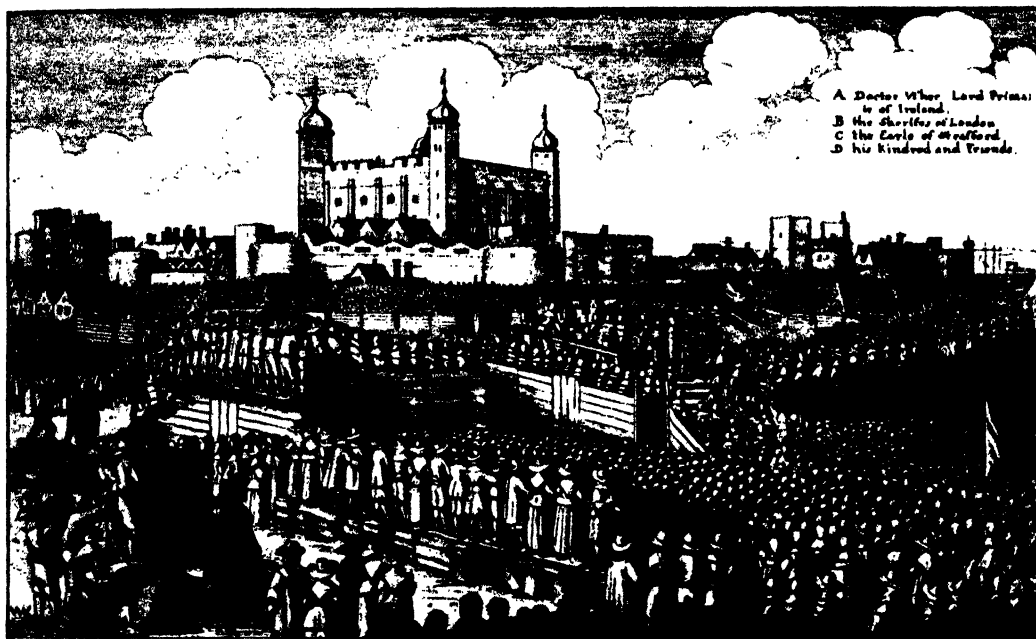
SIR WALTER RALEIGH *Perhaps no other age than the Elizabethan could have produced a man like Raleigh, who was a courtier, soldier, explorer and poet. He was released from the Tower to look for gold on the Orinoco, and after the failure of his attempt was executed, because of James I.'s fear of offending Spain. (Photo: Fleming.)*

resources was a contradiction in terms. The Stuart kings therefore desired to augment their income by levying further taxes; whilst their parliaments, though ever zealous to check new expedients of raising money, showed a fixed resolution not to make permanent grants to the Crown. The leaders of the Commons realized that the financial exigencies of the monarchy gave them the means of controlling royal policy, and had no scruple in pressing this advantage to its furthest degree. In such circumstances conflict was almost inevitable.

JAMES I. *What was lacking in the inherent difficulties of the*



GUY FAWKES AND HIS FELLOW-CONSPIRATORS *Because of its Catholic origin, the attempt to blow up the Houses of Parliament on the 5th of November 1605 was followed by an even stricter enforcement of the penal laws. (Photo: Mansell.)*



EXECUTION OF STRAFFORD, 1641 ▯ *The Long Parliament determined to get rid of Strafford, because they realized he was by far the ablest of Charles I.'s advisers. After the impeachment had failed, he was condemned by an Act of Attainder, less because of his guilt than of his danger to the Parliamentary party. (Photo: Mansell.)*

situation the personal policy of the Stuarts supplied. James I., not content with the practical enjoyment of the prerogatives of kingship, elevated them into a logical theory of government, and insisted upon expounding to his parliaments the doctrine of the Divine Right of Kings. According to this political theory the privileges of Parliament proceeded from, and were dependent upon, the will and pleasure of the monarch, a standpoint rejected with vehemence by the House of Commons. James further aroused opposition by his hostility to the demands of the Puritan party within the Church and by his projects for the marriage of his son Charles to the Infanta of Spain. England had no desire to see its future king bound by the shackles of a Spanish connexion, which had borne such an ominous character during the Tudor period. Many of the difficulties which produced the Civil War were existent when Charles I. succeeded to the throne, and his attitude towards the demands of Parliament removed any possibility of a peaceful issue.

STRAFFORD AND CHARLES I. ▯ ▯
Before the Civil War broke out, however, Charles had eleven years in which to try

the experiment of personal rule. Upon his success during that interval depended the future history of the English Crown. The significance of the situation was appreciated by one at least of Charles' advisers, Thomas Wentworth, Earl of Strafford, who dedicated his great powers—and finally surrendered his life—to the cause of Absolute Monarchy. Wentworth had begun his political career as a leader of the opposition in the House of Commons. Suddenly he changed sides, and after 1628 became the pillar of royal absolutism. As President of the Council of the North he reduced the turbulent nobles to submission, and collected within the sphere of his authority all the taxes levied by the Crown. Translated to Ireland, he carried the same iron system of "Thorough" there. He restored the military strength of the King, gathered the Crown revenues, helped to restore the prosperity of the Irish Church, and sternly repressed all threats of disobedience. He undertook the plantation of Connaught with English settlers, but benefited the native Irish by encouraging trade, especially the growing of flax. More important than his detailed exploits was the sum of his achievement—the practical enforcement of strong



CROMWELL AS LORD GOVERNOR OF IRELAND ◻ Cromwell's repressive policy in Ireland, and especially the Massacre of Drogheda, provoked intense hostility among the Irish. His own justification was the plea of military necessity.

rule with an efficient standing army. Strafford alone could have saved Charles I., if the King had been sufficiently brave and loyal to give him a free hand.

LAUD ◻ ◻ At the same time Charles was provoking opposition in England by the ecclesiastical policy of his adviser, William Laud, Archbishop of Canterbury. Laud was by conviction an Anglo-Catholic, recognizing the affinities of the Church of England with Rome, and anxious to realize its twofold heritage as both catholic and reformed. He desired to raise the general standard of decency and order in public worship, and to enforce the precepts of morality upon his countrymen without exception of rank or wealth. Above all he was an Arminian in theology, and ventured to criticize the sacrosanct opinions of Calvin. The real significance of the association of Laud and Strafford as advisers of Charles lay in the identification of episcopacy with monarchy and the counter-alliance of

the Puritan party with the leaders of the Parliamentary opposition.

THE CIVIL WAR ◻ ◻ Conflict was inevitable, and eventually it assumed the form of civil war. Happily for England the divisions of parties were not social, nor did they follow the lines of class distinctions. The prime ground of difference was religious. Defenders of Episcopacy rallied to the support of Charles; friends of Presbyterians and Independency sided with the Roundheads, and invoked the help of the Scots. Into the details of the Civil War it is impossible to enter. Suffice it to say that Charles was beaten, and eventually shared the fate of his advisers, Laud and Strafford, who



THE TRIAL OF CHARLES I. ◻ The King maintained that he was answerable to God alone and that his judges had no power to try him. Notwithstanding this plea he was condemned and executed. (Photo: Mansell.)

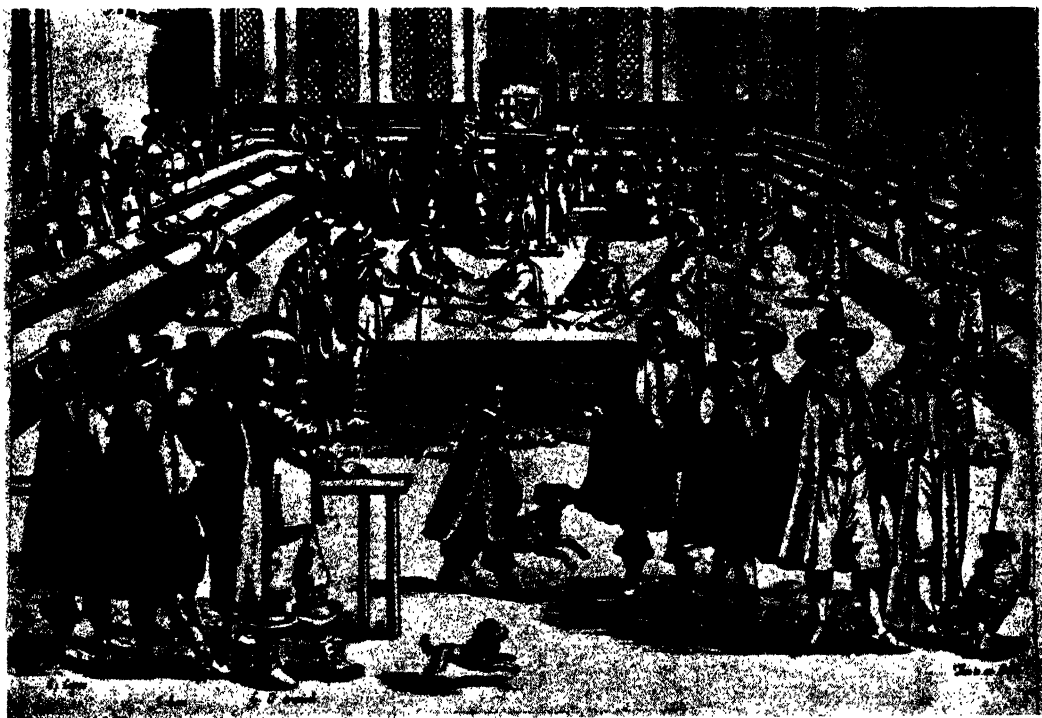


THE EXECUTION OF CHARLES I. After his execution, the memory of Charles I. was regarded with great veneration by the High Church party, which exalted him to the dignity of a Martyr.

had been executed. But the army of the Parliament had quarrelled with its creator, and finally it was to Cromwell, the leader of the victorious soldiers, and not to the Parliament, in whose name the struggle had been fought, that England had to look for an alternative government to that of the executed monarch.

THE COMMONWEALTH ■ ■ The Commonwealth period represented a military despotism trying to clothe itself in legal forms. The proclamation of a Republic had been preceded by the abolition of the House of Lords, and although Cromwell essayed several ventures in constitution-making, fundamentally his rule rested upon the power of the sword. Its arbitrary character, however, by no means impaired its efficiency. Scotland and Ireland were subdued and incorporated into the British Commonwealth, being represented by deputies in attendance at the Parliament at Westminster. The finances of the Protector were more

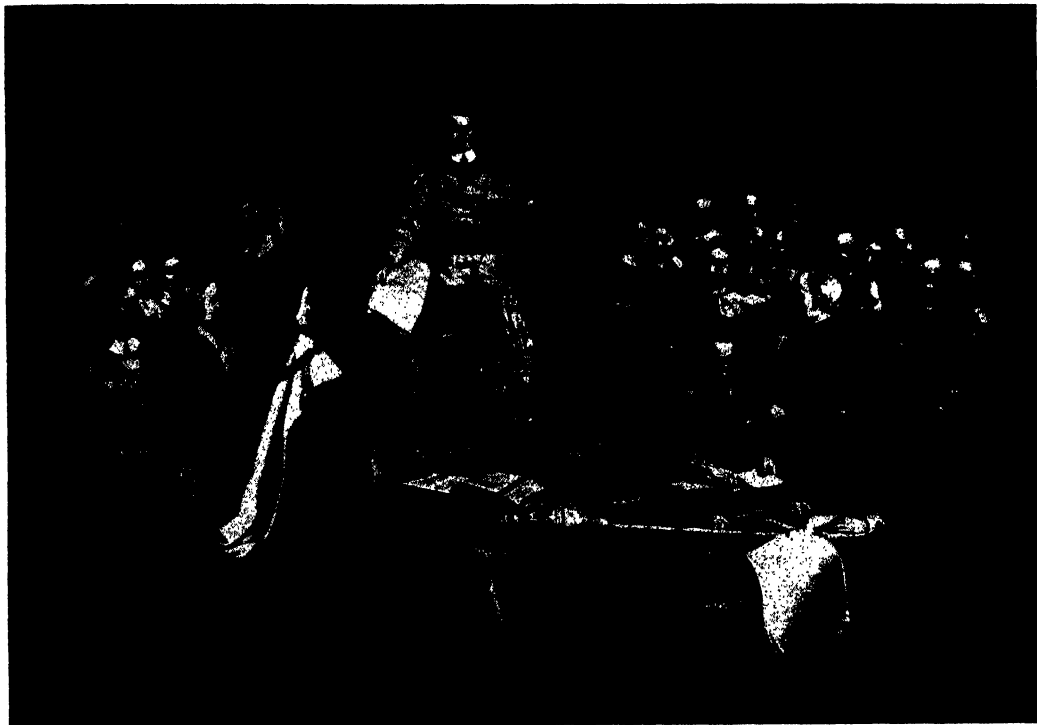
assured and adequate than ever those of Charles I. had been, and an effective standing army was maintained. The prestige of England was asserted in foreign affairs, both in Europe and in the New World, and Cromwell might have been an empire-builder had he been the legitimate sovereign of the country. In religious affairs the Puritans triumphed. Independency took possession of the Established Church and its revenues, Episcopacy and the Book of Common Prayer being proscribed. The Commonwealth also endeavoured to perfect a nation of saints by enacting legislation to order the lives of the citizens according to the pattern of strict virtue. This system of military despotism and religious fanaticism did not long survive the career of Cromwell himself, and the violence of the reaction swept away indiscriminately the good elements of his work with the bad. This was unfortunate, for the Protector had anticipated the nineteenth century in some of his schemes of electoral reform, and had created a single Parliament of the British Isles.



CROMWELL DISMISSING PARLIAMENT ▯ In 1653 Cromwell forcibly dismissed the Rump, which consisted of the remaining members of the Long Parliament. As Protector, Cromwell quarrelled with each of his parliaments in turn. (Photo: Mansell.)

THE RESTORATION ▯ ▯ Charles II. came back to England upon a flood of popular enthusiasm, which tended to obscure the real nature of the restoration which was effected. When the passion of loyalty had cooled a little, it was perceived that the difficulties between Crown and Parliament were by no means settled. The financial problem still remained, and Charles solved it in a novel manner, by accepting a pension from Louis XIV. of France in return for a promise on his part to declare himself a Roman Catholic and to help Louis in his attack on the Protestant Dutch. The reliance upon French help had an important influence on English politics; it made Charles the object of distrust, and even of unpopularity, because of his pro-French and pro-Papal leanings, but at the same time it enabled him to rule without consulting Parliament. The issues which had provoked the Civil War were still unsettled, and the emergence of two rival political parties of Whig and Tory demonstrated that the former divisions of interest were likewise operative. Again the conflict was focussed

upon a religious question. Charles II. was a secret Papist, his brother and prospective successor, James Duke of York, an avowed Papist, so that the liberties of England were committed to the protection of rulers hostile to Protestantism and in the pay of France. The Whigs therefore proposed to exclude James from the succession to the throne, and a series of bitter scenes ensued in Parliament when this issue was debated. The Whigs had a strong case, but they over-rode it by refusing to compromise, and by passing over the claims of Mary, the daughter of James, who had married William of Orange, in favour of the Duke of Monmouth, a puppet candidate for the throne. Thus they defeated their own purposes, and Charles II. profited by the reaction of Royalist sentiment to end his reign with the practical power of absolutism, if not with its theoretical sanctions. James II. proceeded swiftly to destroy this strength. He insisted on violating the laws which forbade the admission of Papists to civil and military offices. He even endeavoured to insinuate them into high office within the Church. When



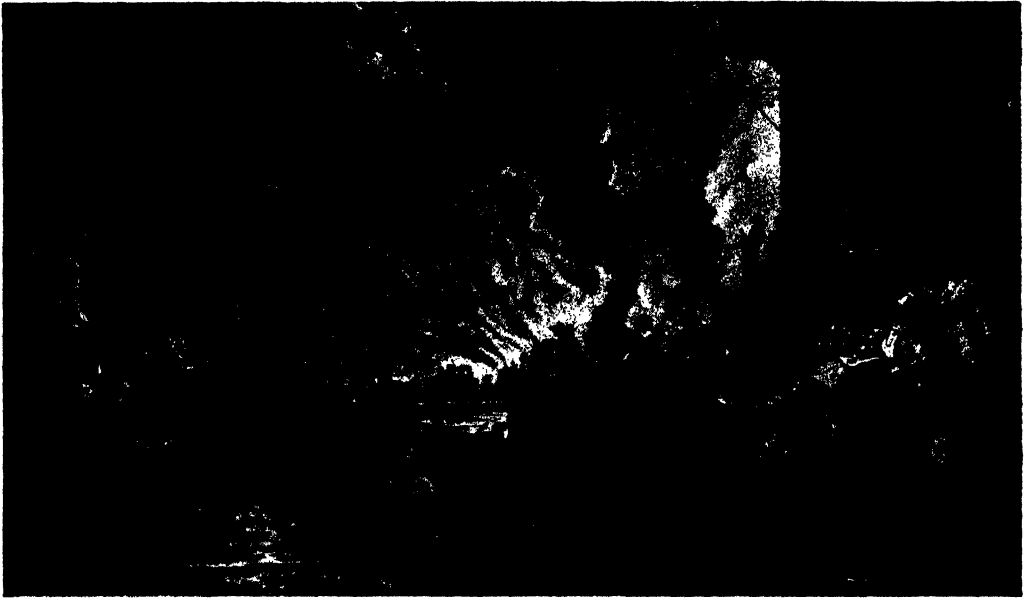
CROMWELL REFUSING THE CROWN ■ In March 1656 the Parliament invited Cromwell to take the title of King. In a somewhat hesitating and ambiguous speech he finally refused the honour. (Photo : Mansell.)

the birth of an heir ensured the continuance of a Popish dynasty the leading nobles of England invited William of Orange to lead a rebellion and, upon his arrival, James solved the problem by flying precipitately to France.

THE REVOLUTION SETTLEMENT
 ■ ■ The Revolution of 1688 marked a turning-point in the history of England. With the expulsion of James II. the cause of absolute monarchy in England was lost. Henceforth Parliament established a legal basis for its rights in relation to the Crown. William of Orange, however, did not find his position in England easy or uniformly pleasant. A large number of the Tories regretted the breach of continuity caused by the overthrow of the Stuart dynasty, and were lukewarm in their support of the new sovereign. William himself was a foreigner, chiefly intent upon using his position as king to bring England into the coalition against Louis XIV., which was the main object of his life. Many of the leading statesmen of England distrusted this scheme, maintaining that an

island power had no concern with military operations on the Continent. At the very end of his reign, however, William succeeded in enlisting England as the leader of the Grand Alliance against France, and he bequeathed to the brilliant soldier the Duke of Marlborough the task of winning a series of victories against the invincible armies of Louis which remain amongst the most glorious annals of British military history.

A NNE ■ ■ The reign of Anne is chiefly noteworthy for the exploits of Marlborough abroad and for the intense party rivalry of Whigs and Tories at home. All questions turned on the problem of the succession to the throne. The Tories idolized Anne, and indulged the dream of a restoration of the Stuart line. The Whigs on the other hand courted the favour of George, the Elector of Hanover, the nearest Protestant claimant, and watched with anxiety the correspondence of the Tory leaders with the Old Pretender. Finally, when Anne died, in 1714, the alternatives were those of the peaceful accession of



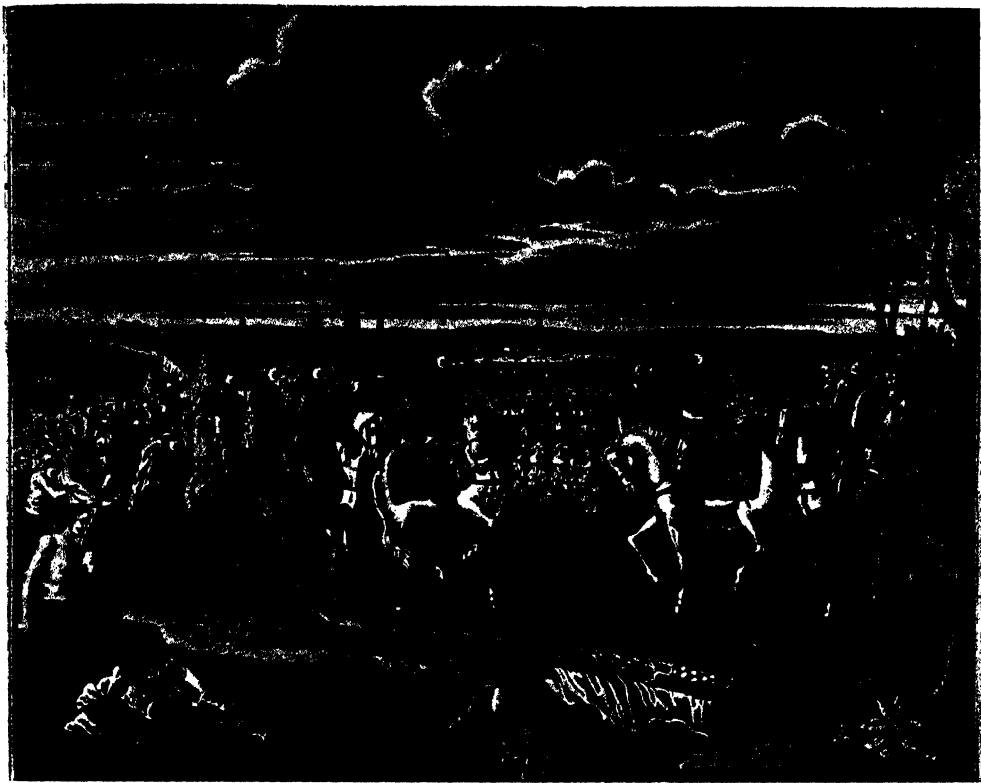
THE GREAT FIRE OF LONDON ▯ In 1666, the year following the Great Plague, London was ravaged by fire, which wrought havoc amongst the narrow streets and wooden buildings. Among the countless notable buildings that were destroyed was St Paul's, which was rebuilt by Wren. (Photo: Fleming.)

George of Hanover, or civil war on behalf of the Papist "James III." Before the prospect of civil war the Tories quailed, and thus had the mortification of seeing the quiet accession of George I. and the installation of their political rivals in office for more than two



JAMES II. EMBARKING AT ROCHESTER ▯ The defection of Churchill (afterwards Duke of Marlborough) and other leading men led the King to believe that the situation was more desperate than it really was. But for his flight it is possible that William of Orange would not have obtained the Crown.

generations. The identification of the Stuart house with Popery had destroyed the hopes of the Tories, and after a generation of uncertainty, since 1688, the causes of the Protestant succession and of constitutional monarchy had been saved.



BATTLE OF BLENHEIM ▯ Marlborough's march from the Netherlands to the Danube in 1704 is one of the greatest feats of military strategy. After his juncture with the Austrians under Prince Eugène he inflicted a crushing defeat on the Franco-Bavarian Army

CHAPTER IV

THE HANOVERIAN CENTURY

THE EIGHTEENTH CENTURY, 1714-1815 ▯ ▯ The prime importance of the accession of the House of Hanover to the English throne was that it safeguarded and secured the principles of the Revolution of 1688. From various sides the Revolution Settlement had been assailed during the reign of Anne, and it was evident that its preservation was bound up with the maintenance of the Protestant succession in the person of the Elector of Hanover. When George I. succeeded peaceably to the crown, England settled down to a period of recuperation and tranquillity. The Georgian era was not one of heroic adventure or spectacular achieve-

ment. Its outstanding characteristic was moderation.

“ When George in pudding time came o’er,
And moderate men looked big, sir,
I turned a cat in pan once more,
And so became a Whig, sir.”

But the moderation resulting from Whig domination, which caught the observant eye of the Vicar of Bray, was precisely what the nation needed after a century of fierce internal strife and of exhaustion following the war against Louis XIV. The great virtue of the rule was that it gave an interval of domestic tranquillity and of freedom from foreign war,

in which the country recovered its financial stability and material prosperity before being called upon to face the struggle for Empire and, later, the contest against Napoleon.

The Whigs were not entirely responsible for setting the ship of State upon a prosperous course, for, beneath the disturbances of seventeenth-century history, constructive forces had been operative which pointed the way for future developments. The religious

conflict between Anglican and Dissenter was ceasing to dominate political issues, and a compromise had been evolved by which the Episcopal Church retained its position as the Established Church, whilst freedom of conscience and of worship was extended to all orthodox Protestant Dissenters. This settlement, embodied in the Toleration Act of 1689, did not remove the civil disabilities of Non-conformity; but a further illogical expedient, devised by the Whigs under Walpole, overcame the difficulty by passing an annual Indemnity Act to absolve Dissenters from the penalties of the Test and Corporation Acts, without removing those Acts from the Statute Book. Thus the religious struggle which had overthrown the monarchy in 1649 was relegated to a secondary position in politics. The wars of the seventeenth century had been largely wars of religion; those of the eighteenth were to be primarily wars of empire and commerce.

WALPOLE'S MINISTRY ■ ■ The Hanoverian dynasty evoked no sentiment of enthusiasm or loyalty in England; on the contrary it was distinctly

unpopular, and was accepted only because the alternative of the Old Pretender was impossible. The Jacobite Rebellion of 1715 revealed the insecurity of George I.'s position, and the Whigs realized that his throne and their administration might disappear at any time under the pressure of civil disturbance or foreign war. Therefore they made the preservation of the Hanoverian dynasty the prime object of their policy, and to this end

laboured assiduously to maintain peace both at home and abroad. Sir Robert Walpole, the leading Whig statesman, who directed the entire policy of England from 1721-1742, believed that no price was too high for the benefits of peace. Under his guidance the Whigs, who had been the champions of a spirited military offensive against Louis XIV. and the opponents of the Peace of Utrecht, broke away completely from their warlike traditions. Instead they established a cordial understanding with France as the corner-stone of their foreign relations. This change of front was due to the necessity for securing England

against Jacobite attacks. France was the country most likely to favour the Old Pretender's cause, and an alliance with France was the best means of counteracting this danger. Further, since the death of Louis XIV. France had abandoned its aggressive policy, and the pacific understanding between Walpole and Cardinal Fleury proved the best guarantee of the preservation of peace. Walpole's success in keeping England out of foreign wars, such as the War of the Polish Succession, was of great value in



MARLBOROUGH ■ His position seldom left him a free hand, at first because of the distrust of his Dutch allies and later owing to political enmity in England. His victories of Blenheim, Ramillies, Oudenarde and Malplaquet stamp him as one of the greatest military leaders of all time.



OLD LONDON BRIDGE ■ A view from Bankside, from a contemporary drawing. In the foreground is St Mary Overie, now Southwark Cathedral. (Photo: Fleming.)

helping the internal recuperation of the country.

In domestic affairs Walpole pursued a parallel pacific policy, scrupulously avoiding all occasions of controversy. He desired particularly to win the support of the clergy and the landed gentry, whose sympathies were traditionally Tory, for the Whig administration, and to this end he supported the Church Establishment against the Dissenters and reduced the land tax. He was an excellent financier, reducing the swollen proportions of the National Debt and remodelling the tariff system in the direction of free trade. In consequence of this prudent policy English trade increased greatly, and a period of prosperity ensued, in which the American colonies shared. Walpole was especially careful not to arouse the slumbering political and religious animosities of the people; and he preferred to abandon even a good project rather than to run the risk of raising a national ferment. In 1733 he proposed an Excise Scheme, intended to check smuggling and to increase the trade of the Port of London by converting customs duties on certain articles into excise duties. The project was entirely sound, but it aroused fierce opposition in the House of Commons and an unreasoning clamour in the country.

Walpole therefore dropped the scheme and bowed to the force of popular protest. This cautious policy was not heroic, nor calculated to evoke enthusiasm, but it assuaged the tempests of party passion and added to the wealth and credit of the nation.

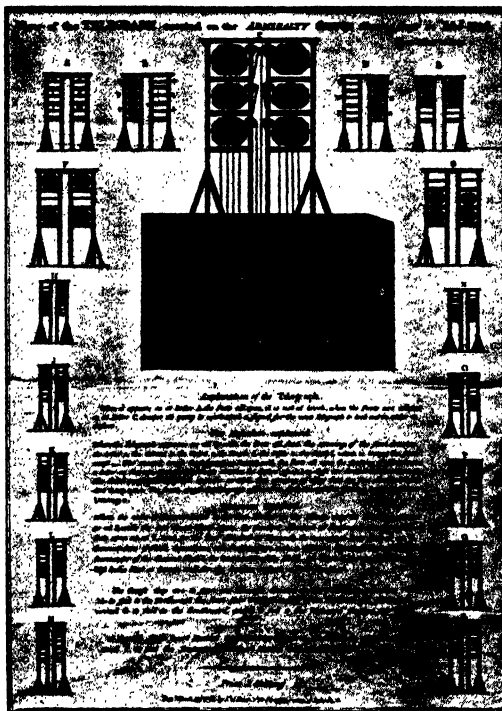
WALPOLE AND THE CABINET SYSTEM ■ ■ In popular conception Walpole is generally regarded as the first Prime Minister of England; and although the statement is an anachronism, nevertheless his administration is most important in the sphere of constitutional history. The accession of George I. brought the Whig Party to power and involved the complete exclusion of the Tories. Hitherto, even in the last Tory Ministry of Anne, from 1710-1714, the line of demarcation between Whig and Tory had not been clearly drawn, and Harley, the chief Minister, had been anxious to co-operate with the Whigs. From 1714 to the fall of Walpole in 1742 the Whigs monopolized the offices of State and were concerned, as a piece of party strategy, to brand their rivals as Jacobites. The homogeneity of the Whig Ministry contributed greatly to its strength. Its policy was agreed, its action unified; and the control of the administration over the

majority of the House of Commons was strengthened. This consolidation of the Whig Party had a far-reaching influence on the development of English political institutions. It inaugurated the system of government by a single party and laid the foundation of the modern Cabinet. Another factor, largely accidental, also helped to create the Cabinet system. George I. had little proficiency in the English language, and as little desire to master its intricacies. He therefore left the direction

of affairs to his ministers, and, as a result of the virtual withdrawal of the controlling hand of the Crown, Walpole slipped into the position of chief Minister, presiding at the meetings of ministers and directing their general policy. In a strict constitutional sense Walpole had no recognized position of superiority, but his dominating personality and his jealousy of rivals strengthened the presidency left to him by the aloofness of the King from political business. Thus the withdrawal of the Crown from active and regular participation in the deliberations of its ministers, together with the homogeneity of the Whig Ministry and its control of a Parliamentary majority, led to the emergence of the Cabinet system and the tradition of single-party government. Walpole certainly left his mark upon the constitutional history of England.

It was inevitable that the country should eventually depart from the pacific policy of Walpole, especially as new problems were arising in Europe and the New World which could not be settled without conflict. Walpole himself remained in office long enough to abandon his principle of non-intervention in response to public clamour for war, but his

services to England had then been fulfilled. The era of tranquillity had lasted sufficiently long to effect its purpose; and when the second Jacobite rebellion occurred, in 1745, although England was distracted by foreign war, the position of George II. was not shaken. The Whigs had thus saved the Hanoverian dynasty, and left England united and free to turn its full energy and attention to the imminent struggle with France for the prize of Colonial Empire.



EARLY TELEGRAPHS ▣ The invention of this system of Telegraphing had a very important influence on military tactics, owing to the improvements it afforded to communication. Telegraph hills still retain their names in many parts of the country.

THE ENGLISH COLONIES IN NORTH AMERICA

During the seventeenth century England had become a Colonial Power largely by inadvertence. The foundation of the original New England colonies on the Atlantic coast of North America had been the work of emigrants driven from England by the intolerant policy of the early Stuarts. The Pilgrim Fathers had left during the reign of James I., and the number of fugitives had been greatly increased by the religious measures of Charles I. and Laud. Cromwell himself had meditated this course and declared that he would have taken refuge in the New World if the Grand

Remonstrance had been rejected. These emigrants founded the four New England colonies which were the nucleus of the later settlements. To these there were added subsequently Pennsylvania, planted by the Quakers, Maryland, founded by a Roman Catholic peer, and New York, conquered from the Dutch; whilst Virginia developed a character of its own as a tobacco-growing plantation, with an English aristocracy and a servile native population. The English Government, although it had taken comparatively little part in the foundation of the various

settlements, was not slow to realize their advantage when planted. A series of Royal Charters were granted by Charles I. and revised in the interests of the Crown by Charles II.; but especially the trading facilities of the colonies were controlled and restricted in the interest of the Mother Country. European rivalries between the English and the Dutch led to the series of Navigation Acts which forbade the importation and exportation of commodities to the colonies in foreign ships; and this policy of regulating colonial trade according to the pleasure of England was an accepted principle of statecraft, common both to Cromwell and Charles II., and applied to the East India Company no less than to the American plantations. By the Treaty of Utrecht, which ended the war with Louis XIV. in 1713, England secured Gibraltar, Minorca, Newfoundland, Nova Scotia and Hudson's Bay, gaining thereby a quickened interest in commercial and colonial affairs.

INDIA ▀ ▀ The policy of Walpole, whilst contributing to the wealth of both England and the Colonies by the increase of trade, could not remove the causes of French and English rivalry in North America and India. In both continents English and French settlers had established their position, and the condition of unstable equilibrium between them could not endure. In North America the French had planted settlements along the St Lawrence and the Mississippi rivers. They had secured the hinterland of the continent, and their avowed policy of linking up their two lines of plantation involved the blocking of English expansion westwards and the ultimate extinction of the English possessions on the Atlantic seaboard. In India a parallel conflict of interests had

been created by trade rivalry. The British East India Company and French commercial companies had established trading settlements on the mainland of India; but with the break-up of the Mogul Empire, and the emergence of a number of small native states, the interests of trade became interwoven with those of political domination. Neither France nor England could hold aloof from the political rivalries of the Indian princes, and in India as in America the issues

of trade and empire were bound together. A series of skirmishes between English and French forces in both spheres made conflict between the two countries inevitable, and meanwhile the European situation also was shaping itself for a conflagration.

Thus the Seven Years War sprang out of the rivalries of Austria and Prussia in Europe and of France and England in the New World. Alliances were therefore entered into by England and Prussia on the one part, and France and Austria on the other, and war broke out in 1756. The Whig administration in England, characterized by its devotion to peace, was not well fitted to grapple with the

problems of war. Its very virtues disqualified it for the services which the nation now required of its statesmen. In consequence the war opened with a series of disasters for England and Prussia, and the tide of fortune did not turn in their favour until William Pitt the Elder, afterwards created Earl of Chatham, took charge of affairs in Great Britain.

CHATHAM AND THE SEVEN YEARS WAR ▀ ▀ Chatham had been a member of the House of Commons, but had not achieved high office hitherto, chiefly because he opposed the exclusive party



CLIVE ▀ His successful defence of Arcot and victory at Plassey saved the possessions of the East India Company, which otherwise would have fallen into the hands of the French. (Photo: Taylor.)



THE EARL OF CHATHAM TAKEN ILL. *During the last years of his life the Great Commoner was troubled with severe illness, and he accepted a title largely because he felt that the strain of the House of Commons was beyond his strength. After his famous speech on the taxation of the American Colonies he collapsed, and shortly afterwards died.*

control of offices by the Whig Ministry, but partly on account of his own domineering personality. In the crisis of the war his genius found a congenial field of activity and his commanding presence was an asset to his cause. His first and perhaps greatest service to the nation was his sublime self-confidence; his assertion that he could save the country, though nobody else could, was an expression of the general character of his efforts. But his contagious confidence was combined with a keen eye for the strategical possibilities of the situation. He boasted that he would save Canada on the plains of Germany; and the basis of his policy was the provision of the most ample subsidies of money and the dispatch of considerable armies to assist the cause of Frederick the Great of Prussia. The armies which Chatham sent to Germany were the largest English forces seen on the Continent since the times of Marlborough, whilst the subsidies raised were enormous according to contemporary standards of warlike expendi-

ture. Finance being the basis of military operations, the establishment of the Bank of England and the National Debt in 1694 had made possible the first of modern wars in the campaigns of Marlborough, and Chatham proceeded to apply the lessons thus learned. Another master-stroke was his the Jacobite clans of the Scottish Highlands in the British armies. Scotland had been united to England by the Act of Union of 1707, but the parliamentary and legal union had not removed the local patriotism of the Highlands, which had been the stronghold of the Jacobite rebellions of both 1715 and 1745. Chatham therefore executed a brilliant stroke of policy and conciliation in binding their clans to the British cause by enlisting them for service in the war.

His efforts were not confined to the support given to Prussia. In order the more effectively to compel France to concentrate attention on the European struggle and to retain considerable bodies of troops at home, he organized a



EXECUTION OF THE REBEL LORDS, 1746. Despite the personal popularity of Charles Edward Stuart, the Young Pretender, the Hanoverians were too firmly established on the throne for the revolt to have any real chance of success. After reaching Derby he was forced to retire, and his army was finally routed at Culloeden Moor.

series of naval raids on French ports on the Atlantic coast. This method of attack was described as "breaking windows with guineas," for the raids were costly and the material results exiguous. But they attained their object in weakening the *morale* of France and effecting the retention of forces at home lest the country should be invaded. France indeed, as a result of Chatham's policy, concentrated upon the European conflict, to the comparative neglect of the more distant theatres of the war.

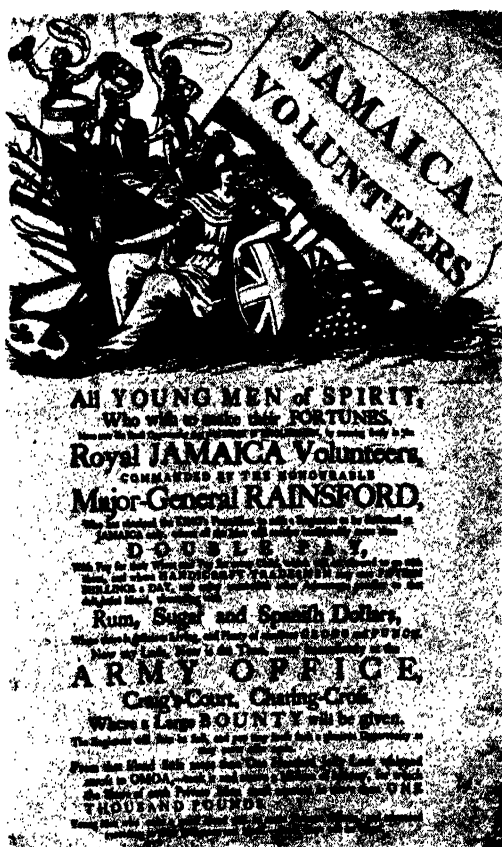
It was in India and America, however, that Chatham's efforts were most successful. He recognized that for England these were the vital centres of the struggle; and although he could bear little part in the actual victories of Wolfe and Clive, he was responsible for supplying the resources without which they could not have been won. He realized the outstanding importance of sea-power, and in a series of naval battles the English fleet asserted and maintained command of the seas. Thus Chatham was able to send constant reinforcements to India and America, and at the same time to frustrate the attempts of France to do likewise. In a real though limited sense he can claim to have been the author of the brilliant victories which established the English in Canada and India against their French rivals. By the Peace of Paris, 1763,

which ended the war, England secured recognition of its position as an Imperial power both in the East and West. Its gains in the treaty would have been greater still but for the circumstance that George II. had died in 1760 and his death had been followed shortly by Chatham's resignation.

GEORGE III. With the accession of George III. to the throne, England was ruled by a sovereign who had shed entirely the German predilections of his predecessors and who gloried in the name of Briton. The new king's intentions were excellent, but his understanding sadly limited. He desired to restore the independence and integrity of the House of Commons. The idea was commendable, but the means adopted by the king—namely, the creation and maintenance by gifts of places and pensions of a Parliamentary party of "King's Friends"—seemed to have replaced one system of political jobbery by another little different in character or consequence. George also intended to recover the prerogatives of the Crown which had been lost by the supineness and lethargy of the first two Hanoverian rulers. He proposed to rule as well as to reign, preserving freedom to choose his ministers from all parties and to issue orders to them for their execution. There was much to be said for the

the accession of George III. and his acceptance of Pitt the Younger, however, there came the humiliating episode of the revolt of the American colonies. Ultimately this rebellion sprang from the very completeness of the English victory in the Seven Years War. The Peace of Paris removed the menace of France in North America, and thereby removed also the most powerful incentive of the colonists to submit to English domination. The colonists, rejoicing in their new security, adopted an independent and critical attitude towards the demand of the Mother Country that they should bear some part of the cost of the military defence from which they had so recently benefited. The essential factor of the new situation was that the colonies no longer needed protection against the French, and therefore were not prepared to pay any price for its retention. The immediate occa-

The immediate occasion of conflict was the imposition of taxes by the English Parliament on the Colonies; but the pseudo-constitutional protest of "No taxation without representation," although forming an excellent battle-cry, did not describe the real question at issue. The Colonies were in many respects more democratic and advanced than the Mother Country, and were determined to pursue an independent line of policy and to break down the restrictions imposed on them by England. Unless British statesmen were prepared to abandon the traditional conception of the relations between the Mother Country and its colonies, and to revise all the restrictive Acts passed by the Parliament in relation to the plantations, conflict was inevitable. It is possible that if Chatham



RECRUITING POSTER *This amusing document of 1778 illustrates the inducements held out to induce recruits to serve in the American War.*

THE WAR OF AMERICAN INDEPENDENCE Between

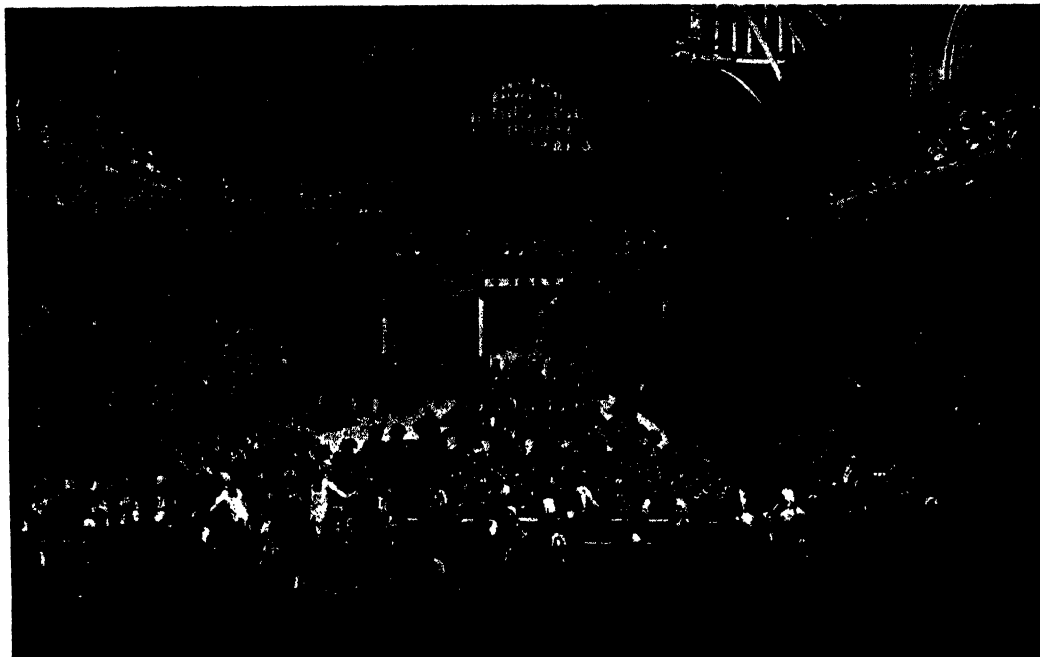


GORDON RIOTS *These demonstrations, which were instigated by Lord George Gordon, were directed against the Roman Catholics. They form the background of a large part of Dickens's novel "Barnaby Rudge."*

had been in control of English policy, conciliatory proposals might have received consideration. But the difficulties involved were those of principle, the solution of which would not have been easy to find.

Certainly George III. had no idea of compromising his sovereign authority at the bidding of rebellious subjects. He determined to resist their demands by force, and the issue was committed to the fortune of war. From a military point of view the situation presents a striking paradox; it is as difficult to conceive how England could hope to conduct a victorious war at so great a distance as to imagine that the colonists should have won the day. George III. made the fatal mistake of underestimating the strength of the opposition. He expected a large rally of loyalists to his side, and dispatched troops gravely inadequate to a prolonged campaign. An almost insuperable difficulty in his path was the problem of bringing reinforcements regularly and promptly across so wide an expanse of ocean. More disastrous still was the attempt to dictate orders and detailed instructions of campaign from London, with the resultant serious miscarriage of important plans. On the other hand the colonists, granted the advantage of guerrilla warfare in a vast

country known to themselves and unknown to their enemy, were inferior in all matters of military equipment and experience. The several disunited settlements had no precedent for sustained action in concert, and separatist tendencies frequently ruined schemes for common action. Inexperience and indiscipline characterized their soldiers, whilst military uniform, ammunition and commissariat had to be improvised hurriedly. The colonists were saved by two factors: first by the rise of George Washington, an admirable leader and an equally capable general, and secondly by the intervention of France and Spain, seeking to reverse the verdict of the Seven Years War. The action of the French and Spanish fleets deprived England for a time of the command of the sea, and during that interval occurred the capitulation of Yorktown, which virtually settled the issue in favour of the colonists. England reasserted its naval supremacy at the expense of its European rivals, but paid the price by acknowledging the independence of its former plantations. The Peace of Versailles in 1783 brought into existence the United States of America, and registered the decline in the prestige of England during the quarter of a century of George III.'s rule. These events produced in contemporary minds



TRIAL OF WARREN HASTINGS ▀ In 1786, Hastings, who was the first Governor-General of India to exercise the powers conferred by the Regulating Act of 1773, was impeached by the Opposition. Despite the eloquence which Fox, Burke and Sheridan directed against him, he was acquitted (after a scandalously lengthy trial), a verdict that is emphatically endorsed by modern opinion.

a peculiarly fatalistic doctrine of the impossibility of retaining the allegiance of colonies when their strength enabled them to realize their self-interest by rebellion, and led to a *laissez-faire* attitude towards Imperial problems.

WILLIAM PITT THE YOUNGER ▀ ▀

The Peace of Versailles was signed in 1763; in 1793 England was drawn into the European coalition against the French Revolution, and embarked upon twenty years of almost ceaseless conflict. The credit for the rapid recovery of national strength and prestige which England achieved during the decade of peace must be given almost entirely to William Pitt the Younger. Pitt secured the highest office of state at the age of only twenty-four, but his wisdom was greater than his years. He set to work at once to repair the damage done to the national wealth and position by the late disasters, and he achieved his purpose so well that England quickly regained its leadership of Europe. Pitt was

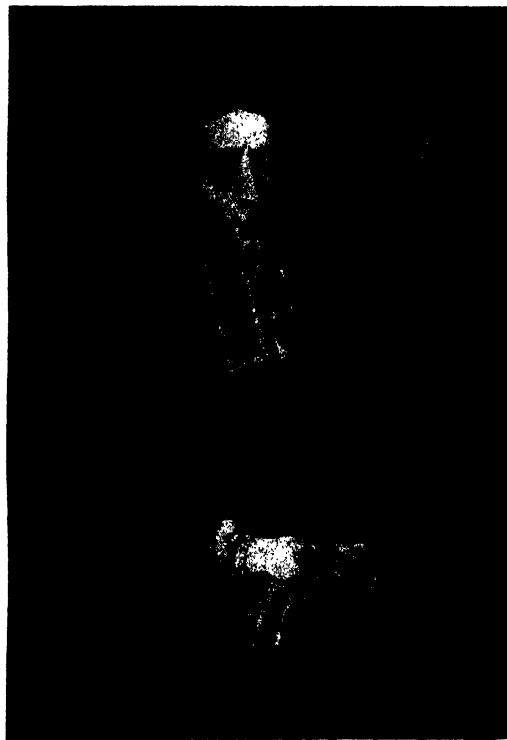
above all a great finance minister. He re-adjusted the incidence of taxation, established a Sinking Fund for the reduction of the National Debt, and encouraged the growth of manufactures consequent upon the industrial revolution, as a means of restoring the commercial prosperity of the country. To the same end he concluded a commercial treaty with France, the results of which were unhappily swept away by the outbreak of the French Revolution. In the wider spheres of statesmanship Pitt was equally successful. His India Act and Canada Act made provision for the future government of these two countries, and he stumbled on fame by accident through his share in the planting of a settlement in Australia. With the United States he cultivated friendly relations and proposed a commercial treaty with them no less than with France. But perhaps his greatest service to England was his reconciliation of king and people under the ægis of a definitely Parliamentary Monarchy. This was to be of the utmost value to English political life in the days of revolution which were now at hand.



WILLIAM PITT THE YOUNGER ■ *At the age of twenty-four Pitt became Prime Minister, and in contrast to his great rival, Fox, who was almost always in opposition, nearly the whole of his life was spent in office. Though not a great war minister, he did more than any other statesman to save England from the Napoleonic menace. (Photo: Fleming.)*

PITT AS WAR MINISTER ■ ■ From 1793 Pitt had to turn his back upon his liberal and reforming measures. He had refused to regard the French Revolution as other than a domestic problem of France until circumstances compelled him to take cognizance of it as a menace to the established order throughout the countries of Western Europe. Then he was forced into warlike measures, and had to adapt his genius and policy to the new situation. As War Minister Pitt was neither happy nor successful. The conditions under which he had to work were not congenial to him, and, above all, the European situation was one of extraordinary difficulty. To the crusading zeal of the French Republic Pitt could oppose only a series of coalitions of England, Austria, Russia and Prussia.

These coalitions were alliances of monarchs against a nation in arms, and the insuperable jealousies of the respective states entirely prevented the possibility of cordial co-operation. When to the enthusiasm of the French people there was added the military genius of Napoleon the efforts of the coalitions were as stubble before the wind. Napoleon was invincible until he had aroused against himself the same popular and national feeling which had inspired his own soldiers. Pitt did not live to see this outburst of popular rebellion; his years were consumed in the struggle to unite the rival monarchs of Europe. But within those limitations he did a great work. He raised immense subsidies of money for the allies of England, sent armies to fight on the Continent, and, above all, supported the British navy until it attained the complete mastery of France on the sea. Finally Pitt trained two statesmen, Castlereagh and



JOHN WESLEY ■ *The force of circumstances rather than Wesley's own wishes brought about the separation of the Methodists from the English Church. Despite the hysterical emotion which often accompanied the field services, the Evangelical revival introduced a new vitality into English religion. (Photo: Fleming.)*



MANCHESTER REFORMERS, 1819 *Castlereagh's reactionary policy after the close of the Napoleonic Wars caused much social discontent, of which this meeting, assembled to advocate Parliamentary reform, was one expression. Cavalry were called out and their rough methods of dispersal gave the incident the name of the "Manchester Massacre."*

Canning, who not only directed the last stage of the war against Napoleon, but also helped to frame the peace settlement which was intended to safeguard Europe against the possibility of a second French Empire.

England emerged victorious in 1815, but with deep marks of exhaustion and distress upon every department of national life. The ability of the nation to endure the prolonged strain had been largely due to two outstanding movements of the eighteenth century, the one economic — the agricultural and industrial revolution — and the other religious, the Methodist revival.

JOHAN WESLEY *■ ■* In religious matters the reaction against the dogmatism and strife of the seventeenth century had resulted in a movement of rationalism and scepticism. Within the borders of the Established Church and of the Dissenting bodies a rationalist criticism dominated religious thought, concentrating attention on the evi-

dences of Christianity in the sphere of theology and on practical morality in the sphere of conduct. Such systems gave scant recognition to the emotions, since their conception of faith was that of intellectual assent, and their ideals of conduct were influenced by the Greek conception of virtue as the mean. Against this aridity and intellectualism arose the Evangelical movement associated with the names of John and Charles Wesley and of George Whitefield. The Methodist revival started in Oxford, where John Wesley gathered round him a group of pious undergraduates who cultivated their religious life by a strict observance of ecclesiastical rules of discipline. From the outset, John Wesley was the guiding spirit of the movement. Driven by a restless energy he travelled to America, and shortly after his return, having fallen under the influence of the Moravian Brethren, he became dissatisfied with the observance of outward ordinances, and experienced a sudden conversion in 1738. From that time he became a tireless itinerant, travelling over the British

Isles in a series of missionary journeys, in the course of which he preached to enormous crowds of people, and made many converts.

John Wesley was not only a fervent preacher: he combined with oratorical gifts amazing powers of organization, and wherever he gathered bands of converts he organized them into Methodist societies. These local societies developed eventually into a national organization, and England witnessed the creation, almost within the lifetime of Wesley himself, of a new Church, separated from the older Dissenters as sharply as from the Established Church. But the importance of Wesley's work was not restricted to the foundation of a new Church; he had influenced large numbers of those classes of the populace which had been hitherto untouched by religion. To a considerable degree the Methodist revival was responsible for the stability of the social order in England during the revolutionary wars, since Wesley had given to the potentially discontented and rebellious classes a new standard of values and a new sense of personal religion. Methodism also secured a powerful hold on the new centres of population which the industrial revolution was bringing into existence in the north of England. The religious interest thus generated found expression in works of philanthropy and social service, which helped to mitigate the evils of the factory system. The Methodist movement therefore acted as a leaven in English society, rekindling religious zeal, and influencing profoundly political and social conditions throughout the land.

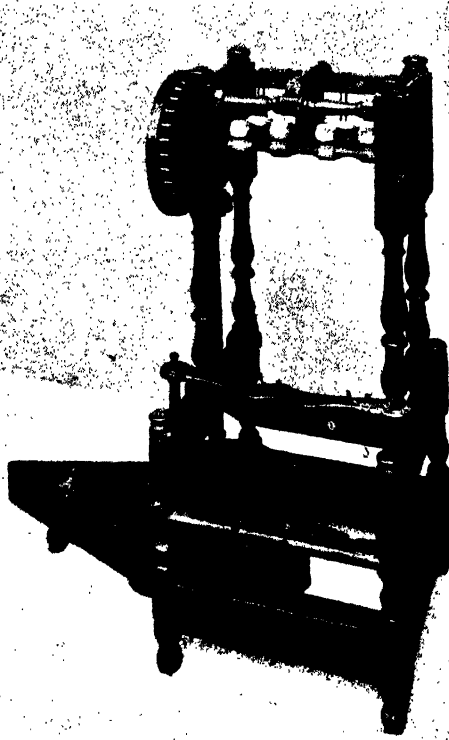
THE AGRICULTURAL AND INDUSTRIAL REVOLUTION

In other spheres England was undergoing a far-reaching change by the economic revolution which created modern industrial England. Hitherto England had been an agricultural country, and in agriculture even the mediæval system of cultivation according to the three-field plan still prevailed. Now agriculture too

was being revolutionized by the introduction of scientific methods of farming. The discovery of the rotation of crops displaced the wasteful practice of allowing one-third of the cultivated land to lie fallow, and the invention of agricultural machinery made obsolete the traditional method of the division of the fields into strips. Simultaneously the breeding of cattle was greatly improved, and in consequence of these changes the small independent cultivator disappeared and his place was taken by the capitalist farmer.

Contemporaneous with the agricultural changes an even greater revolution was taking place in the sphere of manufactures. Hitherto manufacture had been largely a domestic occupation, carried on in the household to supply individual

requirements. A series of inventions in the application of steam-power to machinery and the discovery of the mineral wealth of the country led to the growth of large-scale manufacture. Factories for the employment of large numbers of people sprang up in the appropriate parts of England, and the northern counties began to assume their modern industrial character. New towns arose in which, owing to lack of systematic planning, conditions of living were very



ARKWRIGHT'S SPINNING MACHINE *Its invention in 1769 was one of the many mechanical discoveries which gave a vast impetus to the cotton and woollen trades, and were responsible for the Industrial Revolution.* (Photo: Victoria and Albert Museum.)



BATTLE OF WATERLOO ▣ After desperate fighting all day, the defeat of the Old Guard and the appearance of the Prussians under Blücher towards evening forced Napoleon to order a retirement which developed into a rout.

unhealthy. The *laissez-faire* policy of the administration, followed by the pressure of the prolonged wars, created a series of difficult social problems, the solution of which was bequeathed to the succeeding century. Distress became especially acute amongst the agricultural classes, who had suffered from the change from yeomen to capitalist farmers, and poor relief was extended in large measure to them. At the same time Corn Laws were passed to protect the English farmers, though they bore heavily upon the poor. Economic changes of such magnitude were necessarily accompanied by much distress and suffering, and it was a circumstance of great misfortune that the absorption of interest in the Napoleonic Wars, with the resultant identification of reform with revolution, prevented any serious efforts to grapple with the problems of social distress.

IRELAND ▣ ▣ Not least amongst the events of the eighteenth century was the reaction of English affairs upon Ireland. The history of Ireland had lost nothing of its tragic character during the seventeenth and eighteenth centuries. The successive English attempts at settlement and plantation, with

the consequent Irish rebellions and further oppression, had embittered the Irish, so that Ireland was always a danger when England was involved in foreign complications. Notwithstanding, when the French entered into the war of England against the American colonies, the Irish formed a volunteer force to repel any attempted invasion. In reward for this loyalty, Pitt carried a series of reforming Acts in relation to Ireland. He granted the vote to Roman Catholics, and in 1782 the Irish Parliament was released from the restrictions which had made it since Tudor times a mere reflection of the English Parliament. But so long as Papists were excluded from membership of the Parliament the concession to them of the franchise was but a sham. They could elect only Protestants, and the Protestant element in the country consisted of the English and Scottish settlers. When the French Revolution broke out, the Irish situation became doubly dangerous. An Irish rebellion broke out in 1798, and after its suppression Pitt had to devise measures for securing English control of Irish affairs. He decided that this could be done only by the union of the two parliaments. This was necessary to the security of England; but



NELSON *▮* The battles of the Nile and Trafalgar prove that Nelson was the most brilliant tactician who ever commanded an English fleet, while those of St Vincent and Copenhagen show that he could disobey orders with conspicuous success. (Photo: Mansell.)

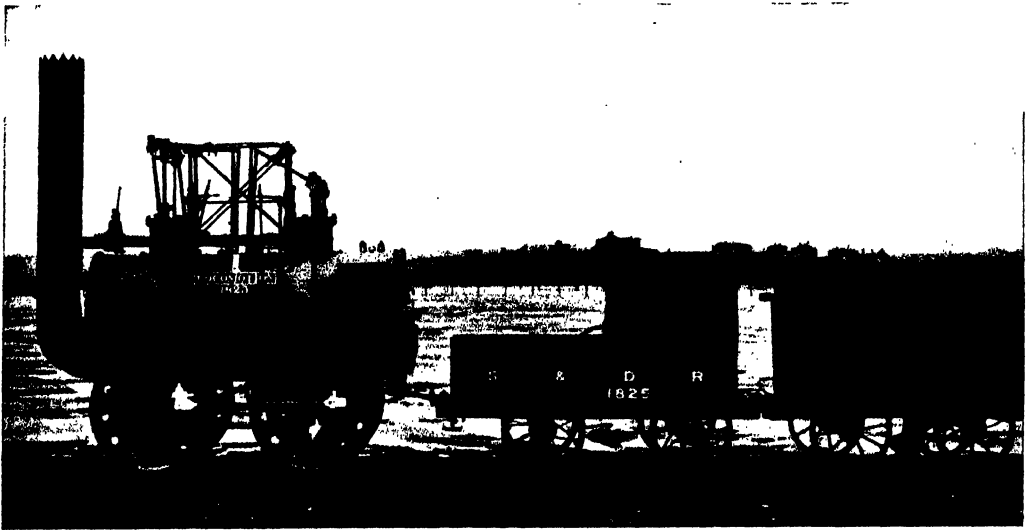
Pitt conceived that it would also render possible and innocuous an act of reform which was vital to the content of Ireland—namely, the opening of the possibility of service in Parliament to the Roman Catholics. He therefore carried an Act of Union which united the parliaments of England and Ireland, and brought Irish members to Westminster; but his further project of Catholic Emancipation was vetoed by George III., who stubbornly refused even to countenance its possibility, whereupon Pitt resigned office. This failure presaged the futility of the Union. The Irish believed themselves to have been duped, and in truth they had surrendered the nominal independence of their Parliament without any recompense.

Thus at the end of the Napoleonic Wars, England, despite its victory, was exhausted, and had to face a series of social and political problems, the gravity of which had been in-

creased by delay, but whose solution had been rendered harder by the anti-reform prejudice of the period of conflict. The history of the nineteenth century was largely the record of the struggle between the forces of reform and of reaction in the attempts of the Radicals to carry reforming measures long overdue.



NAPOLEON *▮* Though Napoleon despised England as "a nation of shopkeepers" he realized that she stood in the way of his plans of universal dominion in Europe. The "Continental System" was directed against England, but the result was to turn Russia against him. (Photo: Mansell.)



THE RAILWAY George Stephenson built his first locomotive in 1814. He was engineer to the famous Stockton and Darlington Railway which obtained its Act of Parliament in 1821. Our illustration shows "Locomotion," the first engine on the line.

CHAPTER V

THE EVOLUTION OF MODERN ENGLAND

THE NINETEENTH CENTURY ■ ■

The key to the history of the nineteenth century might be easily discovered by compiling a list of the abuses and anomalies which called for remedy and noting the stages by which the various reforms were carried. In 1785 Pitt had introduced a Bill for Parliamentary Reform, but, being defeated, had abandoned the project; and from that time to the end of the Napoleonic Wars the entire question had been outside the purview of the successive Tory governments. Yet it is not inapt to begin a survey of the nineteenth century with this problem, for in the period immediately following Waterloo it seemed the basic reform upon which all others rested. To an unbiased observer the situation seemed plain. Unless the old system was to be regarded as sacrosanct, there existed an unanswerable case for reform. The franchise was still restricted to forty-shilling freeholders in the counties, whilst the borough franchise varied greatly in different places. Many old and almost extinct boroughs continued to return members to Parliament, whilst the manufacturing towns of the north of England were in most cases still without representation. These conditions presented a strong

case for reform both of the franchise and of representation. Nor was it unreasonable to suppose that Parliamentary reform was a precedent condition of the remedy of other abuses. The restrictive Acts against Dissenters were still upon the Statute Book, and the Universities were closed against all who could not subscribe the Thirty-nine Articles. Ireland was still awaiting the measure of Catholic Emancipation which Pitt had intended to be the companion of the Act of Union. Agriculture and manufactures were alike suffering from the inevitable reaction after the false prosperity of the Napoleonic Wars. Behind these domestic difficulties lay the problems of the European situation, where the leading statesmen of all countries were dominated by fear of further outbreaks of revolution. Most of the reforms needed in England would have been accomplished gradually, at the end of the eighteenth century, had not the French Revolution placed all innovations under grave suspicion; but the Tory Administration in 1815 was little disposed to embark upon a programme of change. Under the leadership of Liverpool and Eldon it refused to lend an ear to the demands of reformers, and instead met agitation with the

repressive policy of the Six Acts. But the pressure of circumstances was too strong for the Tory resistance, and the more liberal wing of the party led by Canning realized that concessions were inevitable. In 1828 the repeal of the Test and Corporation Acts was carried, and in the same year the election of Daniel O'Connell for County Clare raised the whole question of Catholic emancipation. Wellington and Peel, who both disliked the project, nevertheless carried a Bill to effect Catholic emancipation on the ground that it was a lesser evil than civil war. These concessions symbolized the breakdown of the policy of repression, and the way was opened for the reform of Parliamentary representation by the resignation of the Duke of Wellington in November 1830.

PARLIAMENTARY REFORM

■ ■ The Whig Ministry which succeeded, under the leadership of Lord Grey, was the first break in the long series of Tory administrations which had governed England since 1793. It set its hand at once to the preparation of a Reform Bill to widen the franchise and to effect a redistribution of representation.

The Bill aroused fierce antagonism in the House of Lords and evoked intense enthusiasm in the country, riots breaking out in various parts of the land. Finally it was carried by the abstention of Wellington and other Tories from the division in the Lords, under the threat that the Crown would create a sufficient number of Whig peers to pass the measure. In view of the popular enthusiasm aroused, the provisions of the Reform Act of 1832 seem singularly disappointing. Its real result was to enfranchise the middle classes,

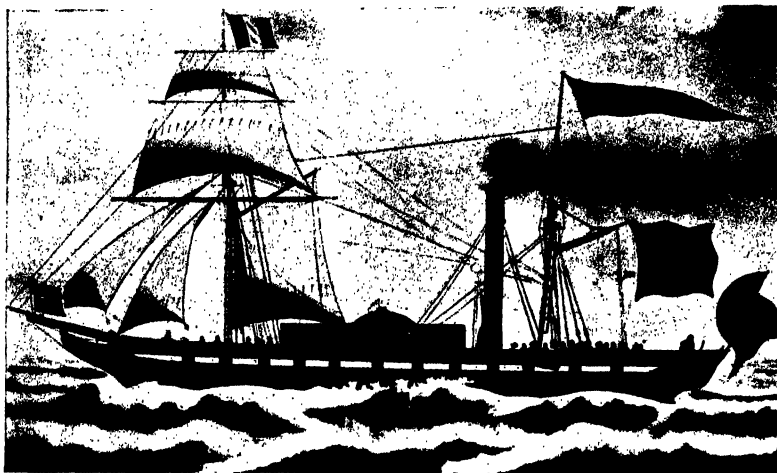
for the artisans of the towns and the labourers of the countryside were carefully excluded from the franchise. Many of the Whigs indeed regarded the Act as the final settlement of the franchise question. But popular sentiment had read the signs of the times more accurately; the concessions of 1832 had demolished the exclusiveness of the old system and, though unsatisfactory in themselves, were but the beginning, not the end, of the process of

democratic expansion. In 1866, when the death of Palmerston had removed the obstacle to further reform, Russell introduced a Reform Bill into a House of Commons mainly hostile to the project, which was therefore defeated. But Disraeli, the chief opponent of the Whigs, had realized the necessity for a further extension of the franchise, and immediately brought forward a Bill to effect this end. The Bill as finally carried in 1867 was really the result of the amendments proposed by Gladstone and the Liberals, who helped to pass a measure viewed with considerable distrust by the Tories. The Act of 1867 placed the borough franchise on the foundation of household suffrage,



DISRAELI ■ *It was in foreign rather than in home affairs that Disraeli achieved most success, and it was to him that England owed a controlling interest in the Suez Canal and the security of India against Russian designs.* (Photo: Mansell.)

but did not effect a satisfactory settlement of the county franchise; at the same time thirty-five seats were transferred from small to large centres of population. The main result was to admit the working classes of the towns to the franchise; and the corresponding emancipation of the agricultural labourer was achieved in 1884. This last Reform Act of the nineteenth century placed the county and borough franchise on the same basis, and represented the triumph of democracy by the realization of adult



AN EARLY COASTING STEAMER *The first sea-going steamers were used by the General Steam Navigation Company in 1821.*

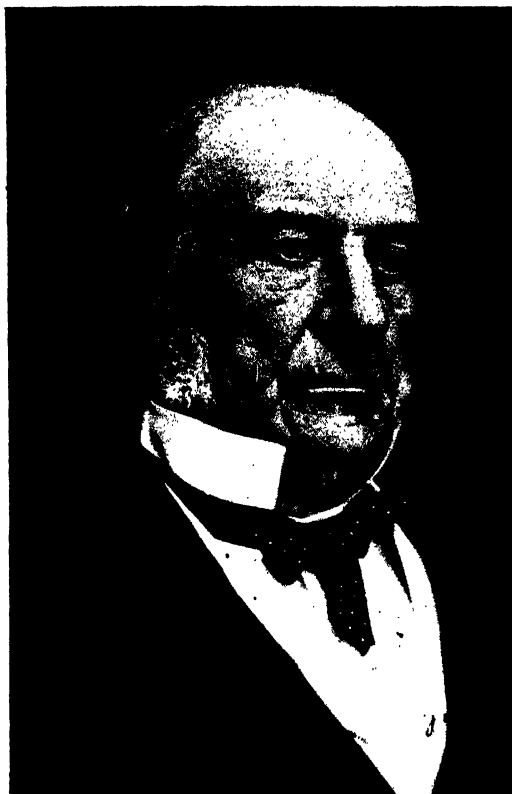
manhood suffrage; and, like its predecessors, it was accompanied by a redistribution of seats. Thus the great task of Parliamentary reform had been accomplished, and the means provided for the appearance in the parliaments of the end of the century of the new phenomenon of Labour members.

THE REFORM ERA *■ ■* Contemporaneously with the extension of the franchise, other necessary reforms had been carried. The repeal of the Corn Laws had been the work of Peel in consequence of the acute distress caused by the potato famine in Ireland in 1845. The Poor Law Act of 1834 arrested the pauperization of labourers and farmers, and placed the administration of poor relief upon a sounder basis. In the following year the Municipal Reform Act applied the principle of popular election to municipal bodies and struck a fatal blow at the old system of corruption and monopoly. In 1836 the Marriage Act allowed Nonconformists to marry in their own chapels; and a series of reforming Acts carried out a thoroughgoing reorganization of the administration and revenues of the Church of England. Of these remedial Acts some were passed by statesmen who accepted the name of Tory, others by leaders of the Whigs. Indeed the line of demarcation between the two parties was thinly drawn during the greater part of the nineteenth century. Peel broke the old Tory Party by his support of Catholic emancipation, created the new Conservative Party

and broke that by his repeal of the Corn Laws. Disraeli, who had begun his political interest as a Radical, and had next led the opposition of the Tory rebels against Peel, became himself later an arch-heretic in the matter of the Reform Act of 1867, which alienated the majority of his nominal supporters. On the other side Palmerston, although ranking outwardly as a Liberal, was entirely out of sympathy with the majority of the

Liberal projects of domestic reform. During his long term of office he held back the zealots for innovation, and it was not until his death that Gladstone was able to take the reins and produce a series of measures which would have shocked his former leader beyond expression. Gladstone himself had entered Parliament as a stern unbending Tory, sufficiently rigid to enjoy the suffrage of the University of Oxford, and developed by easy stages into the leader of the Radicals and the founder of modern Liberalism. In such circumstances the political complexion of the successive administrations altered comparatively little, until the espousal of Irish Home Rule by Gladstone paved the way for the break-up of his party, and also for the subsequent reliance of the Liberals upon Irish support for the carrying of their domestic policy in England.

FOREIGN POLICY *■ ■* In foreign affairs Great Britain was the benign patron of struggling nationalities and liberal movements in Europe during the first half of the nineteenth century. Castlereagh had founded the tradition of refusing to allow the Concert of Europe to interfere in the domestic affairs of the various states which were affected by liberal movements. His successor, Canning, constituted himself the champion of the rebellious Greeks, and by his recognition of the independence of the Spanish South American colonies he "called in a New World to redress the balance of the Old." Palmerston, the most spectacular of British



GLADSTONE ▯ Responsibility, instead of "laissez-faire," became the principle of the Liberals under his leadership. He was one of the few statesmen of his age enlightened enough to realize the necessity for Irish Home Rule. (Photo: Barratt's Photo Press.)

foreign ministers in the nineteenth century, carried the idea to full expression. He presided at the creation of Belgian independence, assisted the champions of constitutionalism in Spain and Portugal, protected Turkey against the designs of Russia, acted as patron of the liberal cantons of Switzerland, and encouraged the aspirations for national unity in Italy. He regarded Russia as the inevitable enemy of English policy in the East and was responsible for the conflict with that Power which led to the Crimean War. Nor did he establish friendly relations with France until Louis Napoleon had displaced the Orleanist Monarchy and the Second French Republic. In all his foreign relations, Palmerston aimed to enhance national prestige; he loved to make the British lion roar in defence of the rights of British subjects, and his policy of bluff succeeded until there arose a statesman

in Prussia, Bismarck, who paid little heed to threats which were not backed by armed force. When the two ministers came into direct conflict, in the affair of the duchies of Schleswig and Holstein, Palmerston played an inglorious part. His bluff entirely failed to impress Bismarck, who proceeded to make war upon Denmark, and, despite Palmerston's gallant assurances, England fell back upon a policy of undignified neutrality. The incident showed that Palmerston's policy had outlasted its vogue, and the Gladstone Ministry, which succeeded, held severely aloof from the climax of European conflict, from which there emerged the three new factors of the German Empire, the Third French Republic and the United Kingdom of Italy.

GLADSTONE'S DOMESTIC POLICY ▯ ▯ In domestic politics also the first Ministry of Gladstone (1868-1874) marked the turning-point of nineteenth-century history. During this period of office Gladstone undertook in earnest the problem



LORD SALISBURY ▯ The great Conservative Prime Minister during the years of peace at the end of Queen Victoria's reign. (Photo: Mansell.)

of Irish discontent. He disestablished the Irish Church, passed the first of a series of Irish Land Acts, and brought forward a Bill to regulate University Education in Ireland. The prominence given to measures dealing with Ireland signalized the beginning of the last act in the long tragedy of Anglo-Irish relations. Gladstone realized the extent and gravity of Irish unrest, and did his utmost to remove grievances and to reform abuses. He supplemented his first Land Act by later measures intended to complete what it had begun; and finally he became converted to the principle of Irish Home Rule. Unfortunately for him the Irish oscillated between constitutional agitation and campaigns of organized violence in their attempts to secure justice, and Gladstone's espousal of Home Rule served only to split his party and to terminate his Parliamentary career. He had committed the Liberals to a line of policy which dominated the Asquith Cabinet in the twentieth century until the very outbreak of the Great War.

In addition to its Irish legislation the Ministry of Gladstone carried several noteworthy measures of English reform. An Army Reform Act was passed in 1871, a Trade Union Act in the same year; in 1872 the method of voting by ballot was established in parliamentary elections; whilst the Elementary Education Act of 1870 established the principles of universal compulsory primary education and of the responsibility of the State for the provision at the public cost of such instruction. With such a record of reform it is not unfair to regard the first Gladstone Ministry as the high-water mark of nineteenth-century Liberalism.

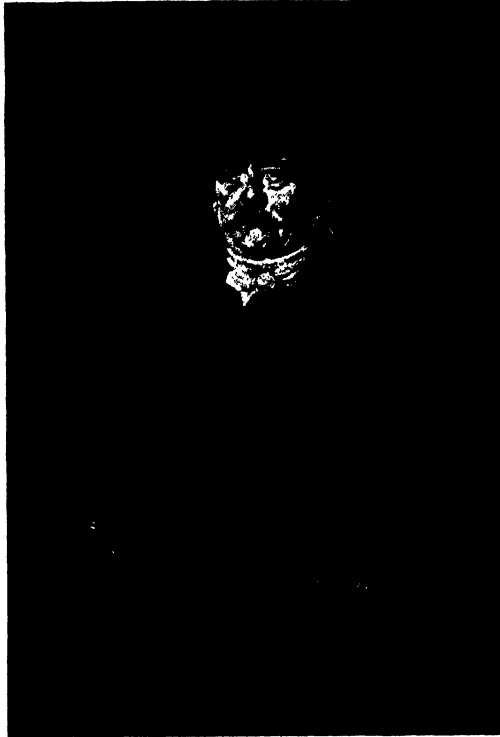
THE GROWTH OF TRADE UNIONS

Under the leadership of Gladstone Liberalism had ceased to be wedded to the doctrines of individualism and of *laissez-faire*. The Radicals of the first half of the century had achieved their objective by a series of Acts removing the restrictions upon the political and religious liberty of the individual. Their aim had been to encourage free trade, to reduce taxation, and to grant to the citizens

full scope for the exercise of commercial and political activities. Granted this freedom, they did not conceive it necessary for the State to interfere to regulate conditions of labour or to control the activities of its subjects. Now the necessity for State intervention was becoming increasingly clear. The Education Act of 1870 enshrined in statutory form the principles of national responsibility for the welfare of the people and of taxation for the provision of education for the poor. More particularly was the doctrine of State interference being applied in the sphere of industrialism. The workers in the manufacturing industries created by the industrial revolution were needing protection against the

unrestricted power of the factory-owners; and this protection was achieved along two lines.

On the one hand the State was enacting legislation to limit the number of working hours, to improve the sanitary condition of factories, and to make all factories subject to inspection by government officials. Similar laws were passed to regulate the mining industry; and in 1888 an Act was carried by which employers were made responsible for compensation to workmen injured whilst at work.



BISMARCK *the real creator of the modern, unified Germany, which was the dominating power in Europe in the latter years of the nineteenth century. In 1882 he concluded with Austria and Italy the Triple Alliance.*



A DOCKERS STRIKE. As yet inadequately represented in Parliament, Labour resorted to the industrial weapon in order to defend its standard of living. The first Dockers Strike of 1889 inaugurated the period of mammoth strikes.

On the other hand the workers had devised a means of self-protection by the organization of Trade Unions. For many years these unions laboured under the difficulty of being illegal combinations, but in 1871 the Gladstone Ministry gave legal recognition to them and placed their officials under legal responsibility for the misuse of union funds. From this period may be dated the new Trade Unionism which organized the Dockers Strike in 1889, and also became one of the most important influences in politics when the industrial and political aspirations of the workers were fused. In 1895 their twenty-nine candidates for Parliament were all defeated; but within a decade, in 1906, fifty-one Labour candidates secured election. Thus the extension of the franchise and the abandonment by the Liberals of the doctrine of *laissez-faire* helped to create the powerful Labour movement of the twentieth century.

COLONIAL EXPANSION ■ ■ In another important sphere, that of Imperial relations, the policy of *laissez-faire* was again breaking down, and the reign of Queen Victoria saw the transition from the eighteenth-century tradition to that of modern Imperialism. Industrial distress after the Napoleonic Wars had stimulated emigration,

and the problem of the granting of some degree of self-government to the Colonies became urgent. In 1838 Lord Durham was sent to Canada to investigate the difficulties and grievances there. He acted in a high-handed manner, which made his personal mission unsuccessful, but on his return he issued a report, which became an epoch-making document in British Colonial history. He recommended that Canada should enjoy responsible Cabinet Government, with the retention of questions of foreign policy and external trade for the Imperial Parliament. His report was adopted by the English Government, except the restriction upon trade, and the constitution granted to Canada became the pattern upon which later constitutions were granted to Australia and South Africa in consequence of their rapid settlement and development.

Thus the nineteenth century witnessed the growth of the new British Empire, a Commonwealth of Nations, which combined a firm allegiance to the English Crown with unprecedented freedom and rights of self-government.

These triumphs of statesmanship aroused a new Imperial sentiment, which Disraeli cleverly attached to the cause of the Conservative Party, and which gathered further impetus and strength towards the close of the century.

after the failure of Gladstone's policy in Egypt. The great parliamentary and political rival of Gladstone was greater as an Imperial statesman than as a domestic minister. To Disraeli Great Britain owed its control of the Suez Canal and the strengthening of its position in Egypt. He carried on the Palmerston tradition of hostility to Russia, and desired to secure the British frontier in India against possible attack from that Power. In his efforts to counter-balance Russian power in the Balkans, Disraeli was hardly successful, and he must bear a share of the responsibility for the divisions of the Balkan Peninsula which made it the storm centre of European politics in the twentieth century.

THE VICTORIAN AGE ■ ■ The record of imperial and social events does not exhaust the history of the nineteenth century. More important even than these important events was the movement of scientific discovery, which constitutes the chief claim of the Victorian age to immortality. In chemistry, physics, biology and medicine a series of inventions revolutionized the practical and intellectual life of men. Contemporaneously with these changes, the application of steam and electricity conquered the ocean, and covered the land with railways, roads, canals and telegraphs. The world became visibly smaller in compass, whilst the universe and the antiquity of man became more venerable as a result of scientific discoveries. In the sphere of literature the names



QUEEN VICTORIA ■ *The Queen had very definite opinions concerning the relations between the Crown and its ministers, and often rebuked Lord Palmerston for his omission to consult her on matters of foreign policy. (Photo: W. & D. Downey.)*

of Tennyson and Browning, of Dickens, Thackeray and Ruskin, of Carlyle, Kingsley, Newman and Matthew Arnold, shed a lustre upon their times outshining even that of the age of Elizabeth. Not without justice did the achievements of the nineteenth century dazzle contemporaries, and go far to justify the prophecy that "the Elizabethan and the Victorian ages will appear to the historian of the near future as the twin peaks in which English civilization culminated."

THE TWENTIETH CENTURY ■ ■

The scientific and technical inventions of the Victorian age begat an optimism concerning the future

of the human race unfamiliar to thinkers since the early eighteenth century. But, whereas the philosophers of the Age of Enlightenment believed in the perfectibility of the Natural Man, those of the later nineteenth century placed their trust in the amazing mechanical improvements of Applied Science. The Biblical Paradise, from which biology had driven the first fathers of humanity, was to be replaced by a terrestrial paradise in which electricity and steam-power had provided every material comfort. It was not surprising that the nineteenth century, dazzled by the rapidity of Man's conquest of the forces of Nature, and delighted by the increase of population and of national wealth, should suppose that human progress was not only illimitable but also inevitable. Circumstances seemed to point to a steady development of health, social welfare and economic

prosperity, and, despite the voluminous warnings of Carlyle, the Victorians were entirely self-confident and self-congratulatory. The infant twentieth century received this inheritance of perfectibility and progress with docility; but before it was a generation old the mechanical paradise had been transformed into the chaos and destruction of Armageddon.

These things however were hidden from the eyes of the Queen, who died in the early days of 1901, when the fortunes of the Boer War had turned in favour of Great Britain. The Unionist Ministry had secured a large majority in the General Election of 1900 in consequence of the patriotic enthusiasm aroused by the victories of Lord Roberts. But the Conservatives proved unable to gather the fruits of their success. Imperialism was connected with a scheme of Tariff Reform by Joseph Chamberlain, a former lieutenant of Gladstone, who had broken away from Liberalism because of the Irish Home Rule question; and in the elections of 1906 the British belief in Free Trade as a cardinal article of commercial policy swept away the Tory Ministry, replacing it by a large Liberal majority. The Liberal leader, Campbell-Bannerman, died in 1908, and was succeeded by Asquith, who appointed Lloyd George as his Chancellor of the Exchequer. Thus there came upon the stage the two ministers who dominated English politics until the end of the Great War.

THE ASQUITH MINISTRY, 1908-14

The policy of the Asquith Cabinet was exceedingly Radical in complexion. Legislation was passed which marked in a striking manner the extent of the breach with the

old individualist tradition of the Liberals, and which culminated in the Old Age Pensions Act of 1908 and the Health Insurance Act of 1911. By these measures the State assumed a definitely paternal responsibility for the health of the working classes and the declining years of the poor. Even more provocative was Lloyd George's project for increased taxation of land, which brought him into acute conflict with the territorial aristocracy. Conflict developed into constitutional deadlock when the House of Lords in 1909 rejected the Chancellor's Budget. A General Election in the early days of 1910 returned the Liberals with a majority of two over the Conservatives, thereby making them dependent upon the support of the Labour and Irish members. Notwithstanding their precarious position the Ministry proceeded apace with a Bill to destroy the absolute veto of the House of Lords over legislation, substituting only a power to delay the passage

of any measure for a period of two years. The Bill was rejected by the Upper House, and again at the end of 1910 a General Election was demanded by the Ministry. It resulted in the same condition of stalemate, leaving the Cabinet still dependent upon the Labour and Irish members. The Parliament Bill was pressed forward, and in face of a threat that the Crown would create a sufficient number of Peers to carry it, the House of Lords accepted their eclipse. Thus the sovereignty of the popular and representative House was established against all rivals, though the problem of the reconstitution of the Upper House still awaits solution.

The Liberal Ministry had now to pay the price demanded by its



EDWARD VII. WHEN PRINCE OF WALES *Edward VII. had a very wide knowledge of European Diplomacy, which he viewed with clear insight. The creation of the "Entente Cordiale" with France was largely his work. (Photo: W. & D. Downey.)*



MR ASQUITH *Represented the old school of Liberals who were opposed to extreme measures. He was scarcely dynamic enough to make a successful war minister, and it was because of the need for a more vigorous conduct of the War that his ministry fell in 1916. (Photo: Barratt's Photo Press.)*

Irish allies—namely, the enactment of Irish Home Rule. The Bill was fiercely resisted by Ulster, which demanded its continued inclusion in the Parliament at Westminster, a condition as stoutly rejected by the Irish Nationalists. Other difficulties too were clogging the path of the Government. A strike of railwaymen in 1911 had greatly embarrassed them, and had revealed the new direction of Trade Union policy. The Non-conformists were demanding revenge for the Balfour Education Act of 1902 by a measure to disestablish the Welsh Church. The suffragettes were contending for the extension of the franchise to women by methods the reverse of pacific; and finally both Ulstermen and Nationalists began to arm in order to contest by force the passing of the Home Rule Bill. In the midst of this complex situation the European position was suddenly thrown into a state of extreme tension by the Sarajevo murder, the prelude to the dramatic outbreak of the Great War.

THE GERMAN EMPIRE, 1871-1914

Since the conclusion of the Franco-German War in 1871 the newly created German Empire had been the dominating influence in European politics. During the reign of Victoria, English official sympathies had been definitely in favour of Germany against France, and this tradition survived into the new century. The very circumstances in which the German Empire had been fashioned assured it of the hostility of France, and Bismarck was compelled to seek allies to secure himself against French projects of revenge. He formed a close alliance with Austria-Hungary, into which Italy was subsequently admitted, and thus the Triple Alliance was concluded, in 1882. France, alarmed by its isolation in Europe, courted the friendship of Russia, with whom she made an alliance in 1894. Meanwhile, the infant Teutonic Empire was making rapid strides in industry, commerce and wealth. Its population increased rapidly, and with the growth of numbers came aspirations towards colonial possessions. At the same time Germany embarked upon an ambitious programme of naval construction which emphasized its Imperial pretensions. Accordingly England, alarmed in turn by its isolation during the Boer War, began to gravitate towards an understanding with France. The *Entente Cordiale*, concluded by the tact of Edward VII. in 1904, was a master-stroke of diplomacy, breaking unostentatiously through previous traditions of foreign policy. By it England was committed only to an attitude of friendly benevolence towards France, and not to armed support in the case of a Franco-German war. In 1907 this understanding was expanded into a Triple Entente by the inclusion of Russia. Notwithstanding these diplomatic moves, the Liberal Ministry of Asquith continued to offer gestures of amity to Germany, but all attempts to reach a truce in naval construction were thwarted. With Europe thus divided into two rival leagues the possibility of war was never remote.

THE GREAT WAR

The actual crisis which provoked war arose in the Balkans, which had been the scene of war and confusion in 1912. The immediate occasion of the Great War in 1914 was the assassination of the Austrian Archduke Francis Ferdinand, at Sarajevo. Austria, supported by Germany, insisted on regarding Serbia as responsible for the crime, and

presented an ultimatum which could not be accepted. Serbia appealed to the traditional Slav protector, Russia, and with a speedy mobilization of the armies of Russia, Germany, France and Austria, the crisis assumed alarming proportions. Only Italy on the one side and Great Britain on the other remained aloof. The genuinely pacific intentions of the British Cabinet evoked no response from Germany, until finally the decision of that country to violate Belgian independence removed the last hesitation of Great Britain, and made neutrality impossible. The immediate dispatch of the British Expeditionary Force to France and the swift mobilization of the fleet testified to the value of the Haldane Army Reforms and of the vigilance of Churchill at the Admiralty. From midnight of the 4th of August 1914 Great Britain was at war with Germany.

It is impossible to relate the story of the Great War at the conclusion of a brief survey of English history. The war exceeded all previous European conflicts in extent and in destructiveness. On the one side were gathered Germany, Austria-Hungary, Turkey and Bulgaria; on the other, Great Britain, supported valiantly by all its Colonies, France, Russia, Belgium, Italy, Serbia, Rumania and, finally, the United States of America. The war was fought with unprecedented intensity on a variety of fronts; but the decisive military decision was reached on the Western front, which stretched virtually from the North Sea to the Mediterranean across the territories of Belgium and France. In the sphere of naval operations the British fleet maintained its command of the sea and, despite the menace of submarine attacks, ensured the safe convoy of Allied troops to all theatres of hostilities. The war in general was characterized by extreme cruelty. Conscript armies, numbered by millions (even from Great Britain), faced an incredible accumulation of artillery, backed by the use of poison-gas. Even the recent conquest of the air provided only an additional horror of war by the attacks of fleets of airships and aeroplanes upon defenceless towns and cities.

EUROPE SINCE 1919 ■ ■ The actual period of hostilities was ended by the signing of the Armistice on the 11th of November 1918; but the record of post-War Europe is one of disillusionment and uncertainty. Revolutionary movements affected Germany, Austria-Hungary and even Turkey;

and the venerable Habsburg monarchy disappeared, whilst the German Empire was dissolved. The preliminaries of peace were protracted owing to the conflicting interests of the victors; and the conditions of peace finally agreed upon may be compared with those framed by the Congress of Vienna a century earlier, not altogether to the disadvantage of the Vienna settlement.

Nearly a decade has elapsed since the cessation of hostilities, but Europe is still vexed by instability and unrest. The war which was fought to make the world safe for democracy has raised grave doubts as to the persistence of democratic government. In Russia the realization of democracy seems as distant as ever, for the Bolshevik system, like the Tsarist régime before it, is the negation of a free democracy. In Italy a paternal dictatorship has rescued the country from disintegration; in Germany the Republic has elected the great soldier Hindenburg as President, and the strength of Monarchist



MR LLOYD GEORGE ■ With his rise to prominence, Liberalism adopted more radical and democratic principles. An orator of considerable power, he is most impressive when addressing large gatherings of people. (Photo: Barratt's Photo Press.)

sentiment in the country is an uncertain factor. Of the new states carved out of the Austro-Hungarian Empire it would be difficult to prophesy, and the Balkans are still capable of shocks to European tranquillity. Against these dangers must be set the unceasing labours of the League of Nations, which secured official recognition by its inclusion in the Treaty of Versailles. The Covenant of the League was the especial project of President Wilson, of the United States, who sacrificed much to secure its formal adoption; but, though the League has secured some notable successes, the achievement of its object will depend largely upon the creation of a pacific European public opinion and upon the readiness of America to take a part in the reconstruction of Europe. It is admitted on all sides that another European conflagration would probably mean the extinction of Western civilization, and the work of the League to create a federation of states of Europe is therefore of vital importance for the future of all the countries of that continent.

ENGLAND SINCE THE GREAT WAR
 In England itself the decade 1918-1928 has also been one of disappointment. The Coalition Government, led by Lloyd George in the capacity of "the pilot who weathered the storm," secured a great triumph in the General Election of 1918, conducted upon the basis of an extended franchise which gave the vote to women



MR J. H. THOMAS *■ The rise of Mr J. H. Thomas from the position of engine driver to that of Colonial Secretary in the first Labour Administration reflects the rapid progress made in the twentieth century by the Labour Party in politics.*
 (Photo: Barratt's Photo Press.)

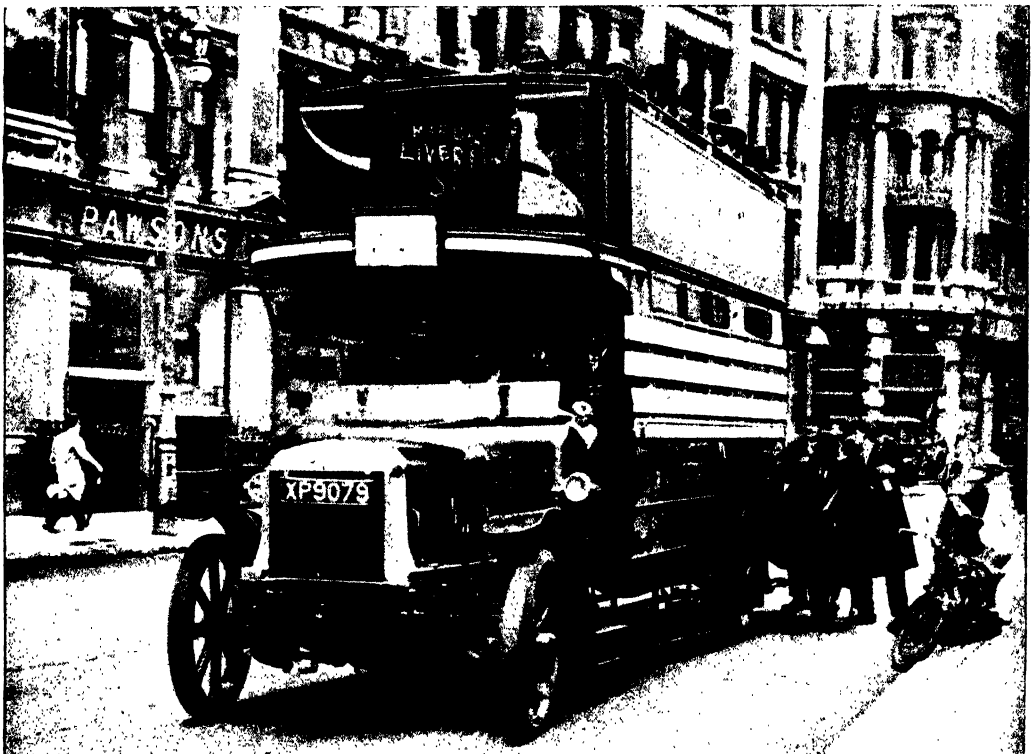
of thirty years of age, subject to certain qualifications. Its domestic administration was not very successful, and finally the Conservative Party put an end to its existence by declaring in favour of a return to orthodox party government. When the reshuffle of parties was completed it was found that the old Liberal Party had been replaced numerically by the new Labour Party. During the war the Trade Unions had realized their strength, and, assisted by the extended franchise, they financed parliamentary candidates, who captured many of the votes formerly given to the Liberals. The Labour Party has once formed an administration, and now constitutes the official Opposition in the House of Commons. Its short period of office was little more than experimental, for it depended for a Parliamentary majority

upon the support of the Liberal members. The importance of the advent of the Labour Party in politics is evident. Its policy is avowedly socialistic, representing the logical conclusion of the policy of State intervention and control begun by the Liberal Party in the nineteenth century. By a programme of nationalization of many essential commodities, such as land and minerals, it hopes to consummate the political and religious liberty of the worker by his economic enfranchisement. But some of its supporters, finding the rate of parliamentary progress too slow, have turned aside to consider the possibility of using the industrial strength of the Trade Unions as a

more direct means of advancing their ends. The prolonged coal strike of 1921 came near to involving the railway and transport unions in a sympathetic strike; and the further coal dispute of 1926 did actually bring out these unions. The General Strike was defeated by the Conservative Government, and in retaliation provoked the Trade Union Act of 1927, which greatly restricted the powers of Trade Unions in regard to picketing and the political levy, in addition to making illegal the weapon of a General Strike. The Labour Party is still feeling the effects of this disastrous side-step, but if the result is to turn the efforts of its supporters into schemes of political policy the mistake may prove a salutary discipline.

The tendency of the age, even in Conservative quarters, has set steadily towards the complete democratization of the State. A Conservative administration has carried a further Pensions Act, granting pensions at the age of sixty-five, and is now projecting a final readjustment of the franchise by conferring the vote upon persons of both sexes

at the age of twenty-one. Above any other country of Western Europe, England has placed full confidence in its people. It has secured a settlement of the Irish problem by granting full Dominion status to the Irish Free State, from which Ulster is still separate, but into which it can enter when it desires. The question of the self-government of the Colonies has been carried a stage further, so that Canada is now represented by an ambassador at Washington. In Egypt and India the problems of self-government are still awaiting solution, and constitute one of the most formidable difficulties of contemporary politics. In domestic matters England still suffers from the effects of the World War, especially in the decline of foreign trade and commerce. Its difficulties are considerable, but the realization of the principle of complete adult suffrage gives to all citizens a direct part and responsibility in their solution. A survey of the past history of Great Britain inspires the confidence that its trust in its people will not be misplaced. The lot is fallen unto us in a fair ground. Verily we have a goodly heritage.



A 'BUS DURING THE GENERAL STRIKE. Transport services were carried on by volunteer workers. The 'buses were protected and accompanied by Special Constables. (Photo: Barratt's Photo Press.)

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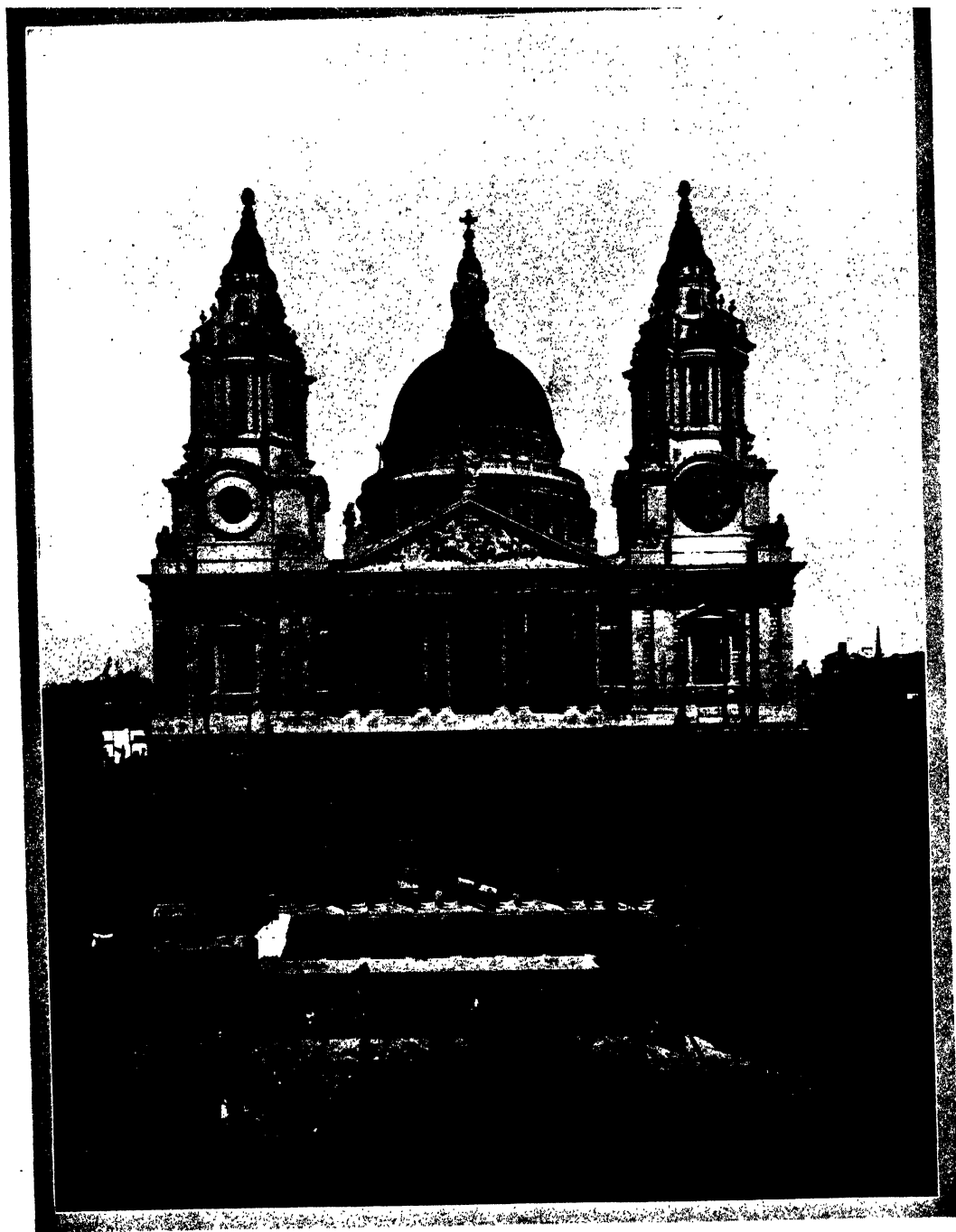
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A TANK *It was in the battle of the Somme that tanks were first employed with great effect by the British army. Cavalry being useless in trench fighting it is probable that they will become increasingly important in warfare. (Photo: Imperial War Museum: Crown Copyright.)*

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LONDON

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ST. PAUL'S CATHEDRAL *The crowning work of Wren's career, its construction occupied from 1675 to 1710. An essential part of London's character and being, it is here the Nation buries her famous Soldiers and Sailors.*
(Photo: Mansell.)

THE MODERN PICTORIAL LIBRARY



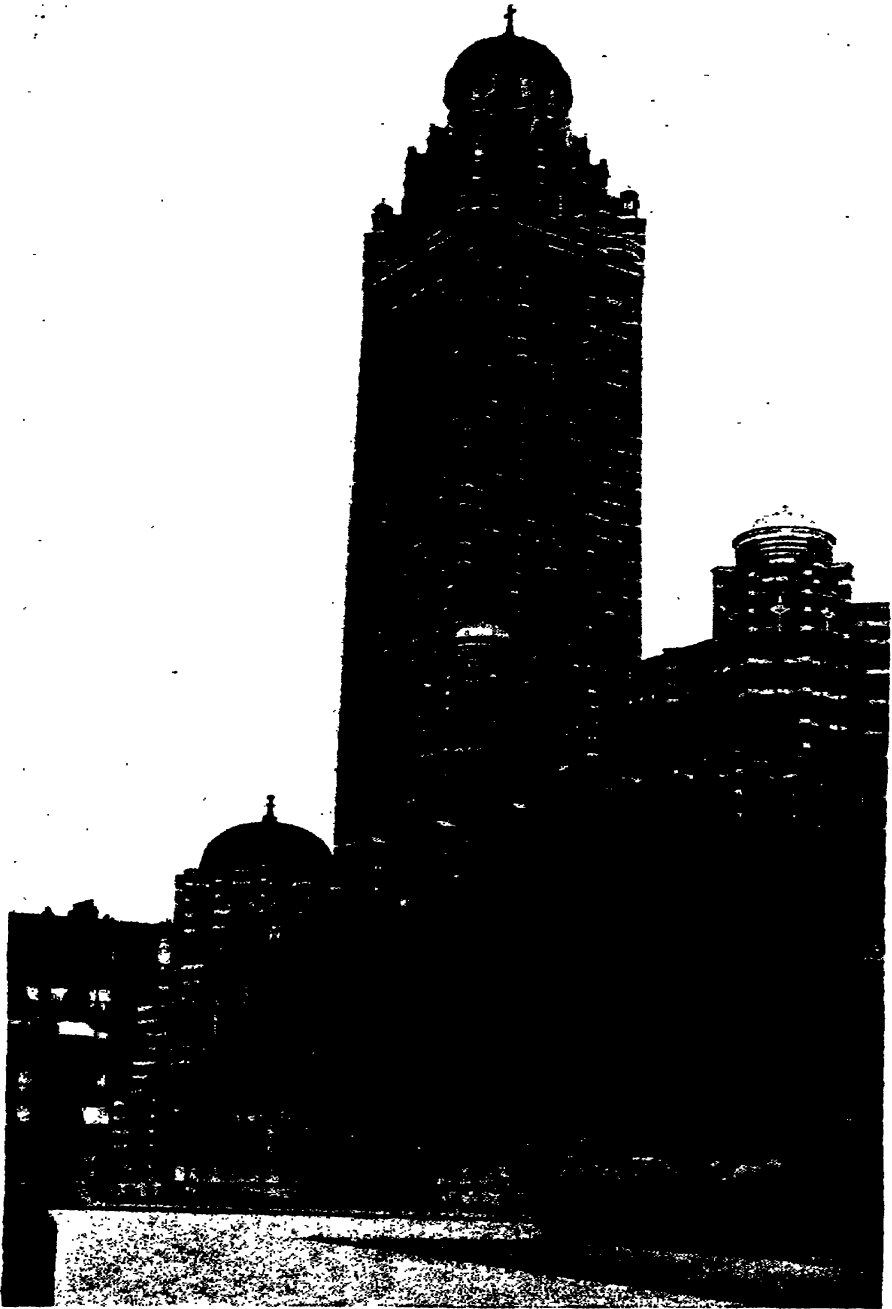
HOUSES OF PARLIAMENT *Built in the mid 19th century from the designs of Sir Charles Barry, they occupy the site of the old Palace of Westminster. (Photo: Mansell.)*

LONDON

THE STORY OF THE CITY FROM ROMAN TIMES
TO OUR OWN DAY

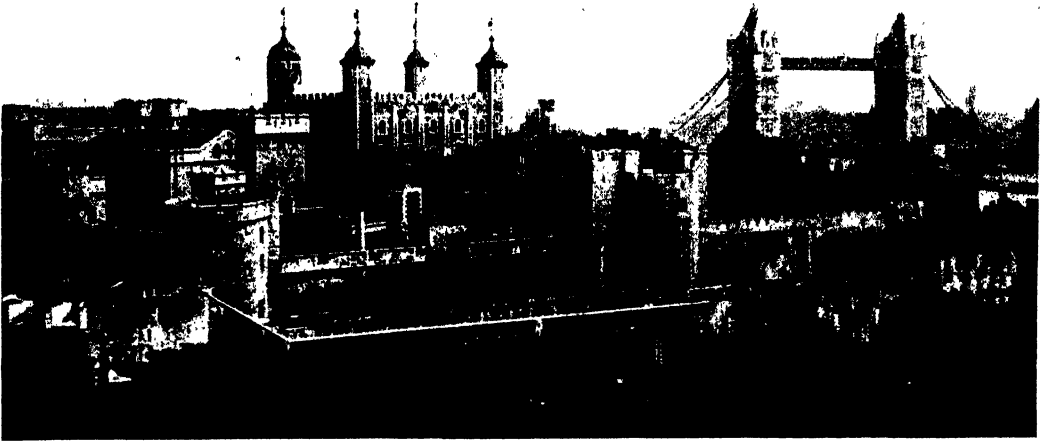
By E. BERESFORD CHANCELLOR, M.A., F.S.A.

THE RICHARDS PRESS LTD.



WESTMINSTER ROMAN CATHOLIC CATHEDRAL *A noble example of the combination of modern architectural methods with Byzantine principles.* (Photo: Underwood.)

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18th Century in London" and "Life in the Regency and Early
Victorian Times."



THE TOWER OF LONDON *Although there was said to have been a Roman encampment on the site of The Tower, the present fortress was not begun until 1078 by William the Conqueror. Its history is generally associated with the execution in its precincts, of such people as Ann Boleyn and Lady Jane Grey, besides Sir Thomas More and Archbishop Cranmer. It was during his seven years imprisonment within its walls that Sir Walter Raleigh wrote his "History of the World."* (Photo ; Underwood.)

LONDON

CHAPTER I

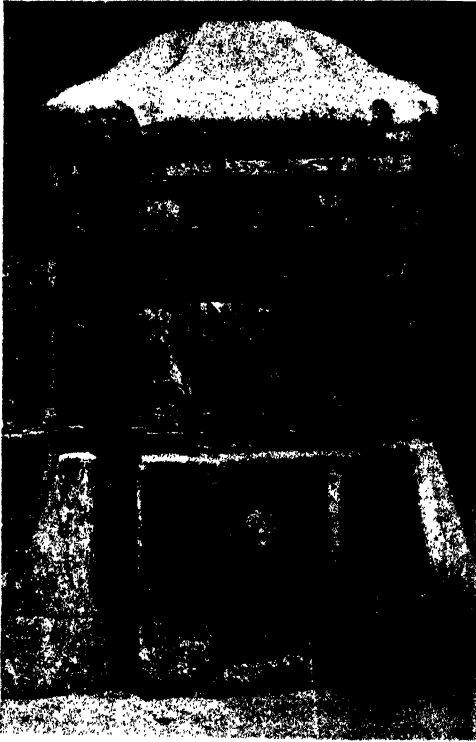
THE ORIGINS. LONDON UNDER THE ROMANS AND SAXONS

THE ORIGINS *It seems* inconceivable that the ancient Britons could have overlooked so convenient a spot as that on which London stands, as the site of a town, and it is fairly certain that some sort of settlement must have been founded here in those remote days. For although the remains of pile-dwellings, which have been discovered near London Wall and in Southwark, have been regarded by some authorities as not older than Saxon times, others have traced them to pre-Roman days, and have seen in them the relics of the capital of the Catuvellauni over whom Cassivellaunus ruled half a hundred years before the beginning of the Christian era.

TRUTH AND LEGEND *The* fact is that in the face of uncertainty and the contradictory conclusions arrived at by older archaeologists of the Stukeley school, all kinds of theories have

been advanced with regard to the origin of what has become the greatest city in the world. To these theories legend has brought its fascinating but dangerous gifts of suggestion, and so we have such pleasant fictions as that of Geoffrey of Monmouth gravely deducing the beginnings of London from Brut, a descendant of the pious Æneas, a legend which he seems to have gathered, through Archdeacon Walter of Oxford, in 1129, from the poetical version of the history of Britain, by Layamon,* a semi-Saxon paraphrase of the French "Roman de Brut" of Wace (1124—circa 1174). It will thus be seen that no little licence must be allowed to such a source of information ; but although historians are apt, perhaps over much, to ridicule such romantic emanations of the poet's imagination, we must not forget that a substratum of probability not infrequently underlies the

*Unless as there is some evidence to show the converse was the case.

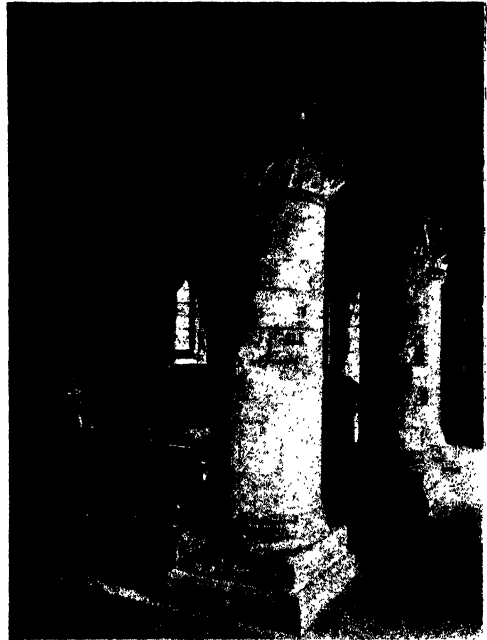


LONDON STONE ▯ *The origin and significance of this are a matter of discussion. It is certain that it was here in Roman times, and was probably the statutory centre of Londinium. It is however also suggested that it formed a central point for astronomical calculations by the Druids.*
(Photo: Underwood.)

legends which these early bards collected. And it does so happen that London's remote connection with Greece, although hardly in the person of the great grandson of Æneas, is to some extent confirmed by the fact that the early British coins which have come down to us, indicate that at least a marked Greek influence was present among the early Britons, many a long year before the Romans penetrated to our shores; such coins having been plainly copied from those of the time of Philip and Alexander of Macedon. When then we are told, in the *Liber Albus*, that London "was founded after the pattern and manner and in remembrance of Great Troy," we may smile at the suggestion, but can perceive some dim reason for the statement. It need hardly be said that there are those who deny the very existence of a pre-Roman London; and the fact that Pytheas, when about the year 330 B.C. he came to Kent from his native Massilla

(Marseilles), and incidentally left us the earliest precise information with regard to the north-westerly countries of Europe, makes no specific mention of a city or town here, does not, in view of the fragmentary character of his records, preclude the existence of one which has grown into the London we know; and on the balance of argument, it would appear that the probabilities are that some kind of centre of human activity stood here.

THE DIM PAST ▯ ▯ When we are apt to deduce our civilisation from the Romans, we must remember that hundreds of years before their colonising activity began, Britain had been inhabited by various tribes and nations which had migrated hither from the Continent, and must have left their mark on what was then more or less virgin soil; so that there is every reason to believe that in the matter of commerce with the Continent, at least the south-eastern portion of the island, was then in, if not an advanced, at least a fairly growing, condition. This being so it appears natural enough that a spot such as that on which London stands, so conveniently situated on the river for the purposes of



THE CHAPEL OF ST. JOHN, THE TOWER OF LONDON ▯ *The oldest ecclesiastical building in London, and an intact example of pure Norman architecture.* (Photo: Underwood.)



ST. BARTHOLOMEW'S CHURCH, SMITHFIELD. *This church which is one of the few intact examples of Norman work is the second oldest ecclesiastical structure in London. The present building only formed the Choir and Transept of the larger chapel of St. Bartholomew's Priory which was built in 1102 by Rahere, whose tomb, of a much later period, is in the church. (Photo: Underwood.)*

commercial traffic, and yet far enough away from its mouth as not to be exposed to the inroads of pirates and other maritime depredators, should have been selected as a centre for the aggregation of human beings.

The presence of the pile-dwellings, to which reference has been made, on both sides of the river would indicate the settlement of two tribes on opposite banks of the stream. These tribes we know were the Cantii, on the south, and the Trinobantes on the north. Now it seems to depend on the relations existing between those tribes as to whether or not there was a permanent means of communication between them. If they were on friendly terms, and there is nothing to prove that they were not, unless it be the natural ferocity of man untamed by the mellowing influence of civilisation and culture, the presence of a bridge either of wood, or simply formed by rafts placed on a

collocation of boats, may be surmised. And the imagination may be permitted to let itself go for a little, and thus to visualise our London of the immemorial past, as a group of pile-borne buildings skirting the Thames on both sides, whose inhabitants stained with the woad of their predilection, existed on the fish they caught in the river or the wild animals they tracked and slew in the vast forests, which formed their northern boundary, and whose sophisticated remains are to be found in the rural parts about Hampstead and Highgate, and even so near the centre of our daily life as Hyde Park and Kensington Gardens, in which, as Fitzstephen records much later, stags and fallow deer and wild boars and wild bulls ranged at will.

That noted archæologist Dr. Guest was always opposed to the possibility of the existence of a pre-Roman settlement here, affirming that the river Lea formed the western limit of

the Trinobantes, and that the district between it and the Brent was open ground without the presence of town or even village. But generalisations are always dangerous, and in the absence of any actual proof to the contrary, one likes to imagine that even so great an authority may have been the victim of a fixed idea, and had not given due weight to certain significant facts which hardly fitted in with his assertion.

THE ROMANS

Nor is the fact that Julius Cæsar, who came to Britain in 55 B.C. and the following year, does not mention a British London, to be regarded as specially important evidence against its existence. Tacitus in A.D. 61, tells us that in that year the city had become a place of some importance and, indeed, the chief centre of commerce in the island; and considering how slowly cities rose to any size or pre-eminence in those times, a little over a century would not have been an undue period for one in a spot separated by the sea from the more progressive character of the continent, to have occupied in becoming sufficiently important for the Latin historian to refer to in the terms he does.

But be this as it may, so little do we know of London's actual origins before the Roman invasions, that we may be content to begin its history with the coming of that powerful and civilising influence, and thus for all practical purposes, to regard London's annals as having their commencement in the days of Agricola and Hadrian. For the earlier incursions of Cæsar's legions may rather be regarded in the light of prospecting investigations, than for the object of conquest and regular colonisation.

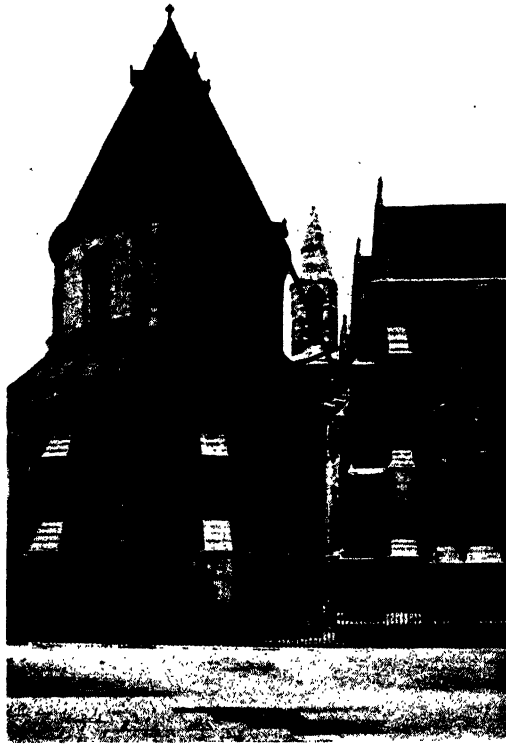
THE COMING OF CIVILIZATION

With the coming of Agricola in A.D. 70, when he was given the command of the 20th Legion by Vespasian, and his subsequent pro-consulship in Britain, from A.D. 74 to A.D. 84, and the visit of Hadrian some half century later, a more or less systematic form of colonisation of the country took place, and those far-flung

roads and vast walls came into existence as a means of communication throughout the island and of defence against its northern neighbours. Then it was that whatever London had been before, it was now converted into something resembling a Roman city. But it is improbable that before then it was a fortified place, for had it been one can hardly imagine that Paulinus Suetonius would have neglected to defend it against Boadicea, as was the case in A.D. 61.

It may have been as a result of that revolt that the Romans determined to make Londinium as they called it, a place of even greater importance than they had troubled to do earlier. We know, from Justin Lipsius, how systematic were the colonisers when once they had determined to establish themselves in a newly found territory; the modelling of new cities on that of Rome itself,

the enrolment of surveyors and scavengers; the establishment of various wards with their presiding Aldermen; and so forth; and it is not difficult to visualise the inchoate city gradually taking on a form in which the methods and the manners and customs of the conquerors gradually impregnated the mass of the local inhabitants, and in course of time almost succeeded in making Romans of them all.



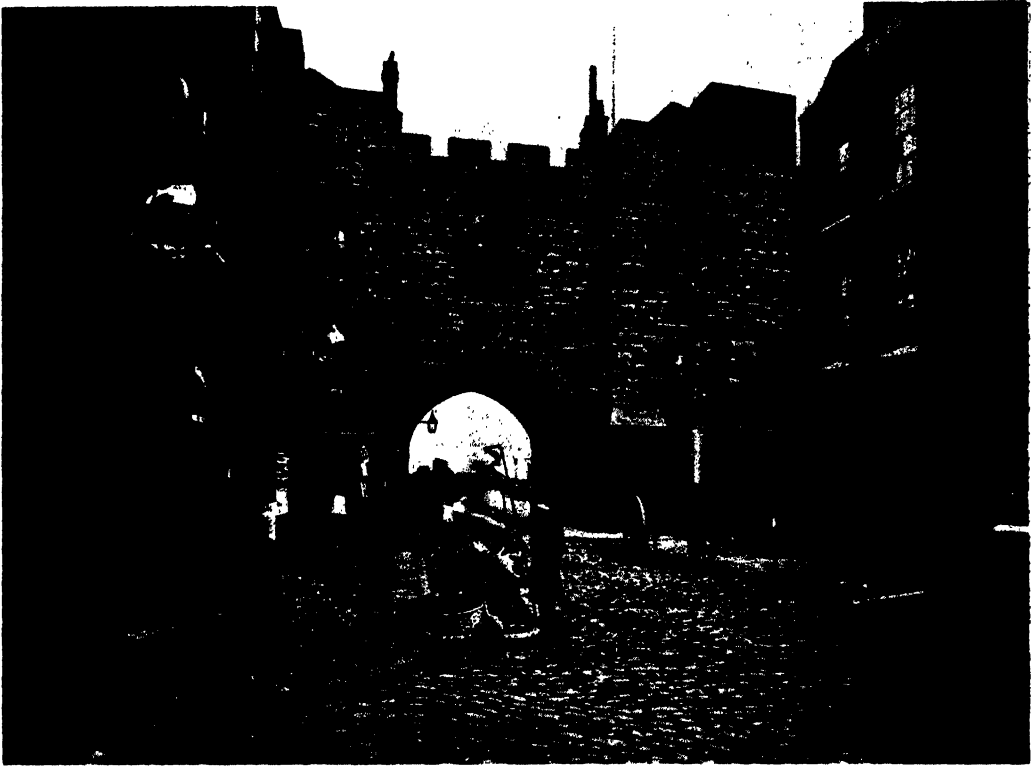
THE TEMPLE CHURCH is One of the four Round churches of England, which were built in the form of the Holy Sepulchre at Jerusalem. It has Norman work in it, and dates from the time when it was part of the Convent of the Knights Templars. (Photo: Underwood.)

THE EMERGENCE OF LONDON
 But this process was a lengthy one, and even when Tacitus speaks of Londinium, some hundred and fifty years after the first coming of Julius Cæsar, it was not only not as yet regarded as the capital even of South Britain, but was not even endowed with the rights and privileges which places like Camulodunum (Colchester), or Verulamium (St. Albans), already enjoyed. Nor did it possess, as did these centres, the power of minting its own money; the fact being that whereas these towns were centres of regal power, Londinium was as yet merely outstanding on account of its accessible position and commercial activity. In course of time, however, these two characteristics, the one largely evolved from the other, resulted in the lesser place turning the tables on its rivals, and with the power of minting its own money bestowed on it during the reign of Constantine, and other cognate privileges, it may be regarded as having as it were reached its majority as a city of primary importance.

The old Celtic name of Llyn-din, signifying a Lake Fort, had been converted by the Romans, as I have said, into Londinium, but the growing importance of the place is more markedly indicated by the alternative title of Augusta which was applied to it; and during the four centuries which elapsed after Boadicea had put its inhabitants to the sword, it gradually developed into a centre of the utmost importance for trade; while the extent to which its citizens had become civilised is indicated by the remarkable character of the remains discovered in various parts of modern London, at depths of from eight to nineteen feet, at various times when excavations for new buildings have been necessary. In his "Illustrations of Roman London," published in 1859, Mr. Roach Smith, the well-known antiquary, reproduced some of these interesting and valuable finds which range from exquisite statues and tessellated work, to personal ornaments and domestic utensils of beautiful design and often of consummate workmanship; while in our museums (the Guildhall and



THE BYWARD TOWER, THE TOWER OF LONDON ■ The moat can be seen in the foreground. (Photo: Underwood.)



ST. JOHN'S GATEWAY, CLERKENWELL ▀ Over the arch are the arms of the Prior Docwra of whose Priory of the Knights Hospitallers of Saint John it is a remnant. This 1504 gateway and a Norman crypt in the adjoining church are all that are left. (Photo : Underwood.)

London Museum, and British Museum) can be seen relics of those distant days, on which the artistry and ingenuity of the unknown artificers worked these fifteen hundred and more long and pregnant years ago.

THE ROMAN CITY ▀ ▀ The size of the Londinium of the Romans was, in comparison with our present mammoth city, as is that of a midget to a giant—a small midget to a large giant, it may truthfully be said. In early days the Walbrook, a stream which ran north and south to the river, approximately on the site of the present street of that name, bounded the London of Roman days on the west ! But by the year A.D. 350 or thereabouts, when the city walls were completed, the area had greatly increased, although it was still diminutive as compared with its present extent. These walls, of which remains can still be seen in the churchyard of St. Alphage, opposite Aldermanbury, which by the way, was first exposed to view in 1872 ;

a bastion in the churchyard wall of St. Giles's, Cripplegate ; and, a still more important fragment off George Street, Trinity Square, completely surrounded the city, and there was even one on the south side flanking the Thames which formed an additional defence to the natural one. This wall however was removed in the twelfth century, and was not rebuilt, as no doubt being deemed superfluous. Portions of the wall are not infrequently being discovered during the various building operations, which may be said to be always going on in London. In the nineties of the last century, for instance, a section of about forty feet in length was discovered when the foundations of some premises in Camomile Street were being dug. Again when the site for the General Post Office was being excavated, a not inconsiderable portion of the old wall was laid bare. Antiquaries who have always been busy over such discoveries, have been able to establish the fact that the wall was from nine to twelve feet thick, and was formed of a core of rough rubble

cemented with mortar, in which much coarse gravel was an ingredient, with a facing, in some places of Kentish rag, freestone, or ironstone, but here and there simply of flints. The whole was welded together with extraordinary hardness, and at intervals of about two feet, double layers of brick-work formed what architects call bonding-courses. These bricks, or perhaps tiles would be a better term to describe them, vary from sixteen to eighteen inches in length, about twelve inches in width, and an inch and a half in thickness. The strength of the cement used by the Romans was such and its durability and tenacity so remarkable, that even to-day it is difficult to detach one of these tiles without breaking it. At intervals towers rose above the level of the wall, which was some twenty feet in height. But inasmuch as a considerable portion of the upper part of these defences are admittedly of later, that is mediæval, construction, the lower part, as it has survived to-day, being alone purely Roman, the exact height of the earliest wall can be but a matter of conjecture. Perhaps the best description of London's wall is that afforded by Stow,

and as he gives the actual measurements, his account possesses a peculiar value and interest. It runs thus: "The circuit of the wall of London on the land side, to wit, from the Tower of London in the east unto Aldgate, is 82 perches; from Aldgate to Bishopsgate, 86 perches; from Bishopsgate in the north to the postern at Cripplegate, 162 perches; from Cripplegate to Aldersgate, 75 perches; from

Aldersgate to Newgate, 66 perches; from Newgate in the west to Ludgate, 42 perches; in all, 513 perches of assize. From Ludgate to the Fleet-dike west, about 60 perches; from Fleet-bridge south to the River Thames, about 70 perches; and so the total of these perches amounteth to 643, every perch consisting of five yards and a half, which do yield 3536 yards and a half, containing 10608 feet, which make up two English miles and more by 608 feet."



PRINCE HENRY'S ROOM, FLEET STREET. *This, one of the oldest houses in London, is associated with Henry, Prince of Wales. Although the building dates from 1610 its Jacobean woodwork and panelling are intact. (Photo: Underwood.)*

THE CITY GATES

It need hardly be said that none of the gates thus mentioned by Stow, were the original ones set up by the Romans. Indeed we know that they had been rebuilt at various times, and in some cases were not actually formed till much later. For instance Newgate was first constructed in the time of Henry I, and Moorgate (which Stow does not here mention), only came into existence in the year 1415, although in both instances they had not improbably been preceded by openings at these spots which, however, were not of the importance of the other city entrances. Why this is almost obvious, in at least one instance, is that one

of the Roman burial places, which were always beyond the city's boundaries, was in the open ground beyond Moorgate, and natural convenience of access from this point pre-supposes an opening of some sort in the city wall in the vicinity.

Of these seven principal gates, that known as Aldgate stood in the middle of the thoroughfare south of the church. It was taken down

in the year 606, and rebuilt and reconstructed at later times. Bishopsgate was erected by Erkenwald, Bishop of London, a son of Offa, King of Mercia, during the seventh century A.D. The Aldersgate described by Stow, was taken down in 1617, and the original Cripplegate probably dated, as its name suggests, from Saxon times. With Ludgate we enter into the conjectural realms of legend. The tradition however, of its having been erected by a mythical King Lud, some half-century and more before the birth of Christ, gives way before the much more likely assumption that it was so named from the Saxon Lode, a cut or drain into a larger stream, which indicates its presence close to the Fleet Ditch, then running into the river, along the line of the present Farringdon Street and New Bridge Street, and which, indeed, still does so, in connection with the main drainage system in a "shorn and parcelled way," like the Oxus of "Sohrab and Rustum."

It must not be supposed because the Romans lived in a town thus fortified, that beyond the walls was nothing but uninhabited country. They had their villas outside their purview, as they had in their native land, and the discovery of Roman remains in considerable quantities in Southwark, proves that a fairly large colony resided in this district. This pre-supposes a bridge of some kind, as I have said, but where exactly that bridge was, is merely a matter of conjecture, although the suggestion may be hazarded that it stood more or less in the same position as the famous structure which was destined to succeed it in the twelfth century.

GRADUAL INCREASE ▯ ▯ Those who have given special study to this early period of London's history, have been able by means of systematic excavations and fortuitous discoveries to allocate to certain sites the presence of special buildings, and have indeed



HENRY VIII'S CHAPEL ▯ *The most beautiful example in England of late Perpendicular architecture. Its richness of outside decoration is matched by the harmony of its interior. (Photo: Mansell.)*

reconstructed a Roman London which might almost have rivalled the parent city on the banks of the Tiber. But if great buildings, temples and forums and so forth, did once exist, where we have cathedrals and exchanges, no remains of them have survived or indeed did survive down to the time when topographers first began to investigate the city's annals and chronicle its past history. There was much temptation for these to rely on legend and to give their imagination play in the pleasant labour of hypothetical rehabilitation, and so to-day we have really little material on which to base a record of what London looked like when the Romans inhabited it.



THE TEMPLE CHURCH, INTERIOR. *The recumbent effigies are those of Knights Templars who fought in the Crusades.* (Photo: Underwood.)

FOREIGN INFLUENCE

But after all that great nation was a constructive one and we have at least, as has been shewn, the fragmentary testimony of their building capabilities in the matter of the walls, to serve as an indication of their thoroughness in other respects. Unfortunately, as time progressed, other eyes were enviously directed to what must have become not a little famous as a new city. During the joint reigns of Diocletian and Maximian, London was plundered by the Franks and other mercenaries who constituted the army of Alectus, and although Constantius restored the allegiance of Britain, this foreign interference with the Roman sway marks the beginning of the end of their occupation. That the end was not yet however, is proved by dates, and it was subsequently to this incursion, that the city, according to Ammianus Marcellinus received the name of Augusta, a name that may well have been bestowed on it in reference to its architectural restoration after the Frankish inroads.

Even then it is fairly certain that there was

still much unoccupied land within the walls. No doubt the streets crossed each other at right angles, according to the recognised Roman plan. But these streets are now buried many feet below the surface of the ground, and do not appear to have been followed when fresh development in this direction under the Saxons was undertaken. The remains of a Basilica have been discovered on the spot where Leadenhall Market is to-day. A great gravel pit, later used for the reception of refuse, was found when the foundations of the Royal Exchange were being made; cemeteries are known to have existed in Cheapside, on the site of St. Paul's and close to Newgate, and as it was illegal to bury the dead within the city walls, nothing shews more than this how relatively exiguous

London of the Roman occupation.

THE LAST OF THE ROMANS

In the year A.D. 418, that occupation came to an end, and with the withdrawal of the colonisers and the close of their excellent system of organisation and civic rule, chaos seems to have descended on the city they had created. Two things besides the fragments of walls remain to us as evidence of their one time presence, one of these is the famous London Stone which may be seen let into the wall of St. Swithin's Church, in Cannon Street. Camden, the antiquary, considered that it was the central Millarium, or milestone, similar to that in the Forum, at Rome, whence the high roads radiated, and from which the various distances on them were reckoned. It used to be on the south side of the thoroughfare, and so Stow describes it as being, but in 1742 it was moved to the north, its site again being changed in 1798. Had it not been for



ST. JAMES'S PALACE. THE SIXTEENTH CENTURY GATEWAY
■ Built in the time of Henry VIII, it was in the building that Charles I spent the night prior to his execution.
 (Photo: Underwood.)

a printer in Sherborne Lane, named Thomas Maiden, it would probably have been carted away and destroyed, for it was regarded as an obstruction to traffic, as no doubt when it stood in the street itself it was. Maiden's name deserves to be immortalised, for it is through him that we are to-day able to point to this invaluable and significant Roman relic.

The other Roman relic, is the famous Roman Bath, in Strand Lane. This bath is constructed of layers of bricks, once covered in stucco and resting on a bed of stucco and rubble. The bricks, which are nine inches long, four and a half inches broad, and one and three-quarters inches thick, are similar to those in the oldest part of London wall. This bath is fed by a stream, running approximately along Houghton Street, across Aldwych and the Strand, just to the east of St. Mary's Church, and down Strand Lane to the river. Another bath,

probably Roman, was discovered on its route to the east of Bush House, and a Roman burial place has been identified at the corner of Norfolk Street and Howard Street.

THE SAXONS ■ ■ After the departure of the Romans, who are said to have carried away or buried many of their most valuable possessions, a cloud of obscurity descends on the history of London. For no fewer than four hundred years all records of its history are lost. It seems wellnigh incredible, but so it is, and it is not till the Anglo-Saxons became dominant that we are able to recapture something of the city's story. But if we have to wait so long, we can at least shew, when we are able to take up the tale, what vast civic changes and improvements took place in it under the greatest of the Saxons, King Alfred.

HISTORIC OBSCURITY ■ ■ The Saxon Chronicle and Bede's Ecclesiastical History, and for more specialised investigation the old Charters, are our sources of information concerning the period that



PUMP COURT, TEMPLE ■ Both Cowper and Fielding lived in this court which is one of the oldest in the Temple.
 (Photo: Underwood.)

elapsed between the departure of the Romans and the coming of the Normans. When the Chronicle has told us that in 457 Hengist and Æsc, his son, fought against the Britons at a place called Crecganford (Crayford in Kent), and slew four thousand men; and that the Britons then forsook Kent, and in great terror fled to Lundenbyg (London), we are left entirely to our own surmises as to what happened for centuries after. No wonder

Lappenberg, in his history of the Anglo-Saxons, remarks that: "No territory ever passed so obscurely into the hand of an enemy as the north bank of the Thames."

What isolated information we have after a hundred and fifty years had elapsed, is the fact that in 604 Ethelbert gave Mellitus a bishop's See in Lundenwic; but the city was populated still by heathens, and Mellitus was eventually forced to leave, after which no episcopal authority existed in London till 656 when Cedda invited hither by Sigebert, a convert to Christianity, became bishop till his death in 664. After this a continuous roll of bishops till the William mentioned in the Conqueror's Charter to the City, carried on more or less successfully ecclesiastical jurisdiction. But what actually was

being done in London except that it seems to have been through its growing commerce, fairly cosmopolitan and a recognised mart for slaves, does not appear. Then the Danes began to harry the land, and were continually making themselves masters of London and were as constantly driven out, until something like a settlement was arrived at between them and King Alfred in 878.

ALFRED AS THE FOUNDER? Some authorities, the late Mr. Loftie in his "History of London" among them, have gone so far as to claim that Alfred rebuilt London, and that writer even suggests that the city may be said to have been founded by that great ruler. This is probably far too wide a statement. However, there is here no space in which to go into a matter so controversial, and one which, by the way, depends

no little on the signification of a certain Saxon word in the chronicle—*gesette*, which by some is read as "restored" by others "founded" or "settled." Suffice it to say that King Alfred did most certainly place the civic governance of the city on so sound and far-reaching a basis, that its oldest institutions and something of its present constitution date from his day. Among such things it is only necessary to mention the offices of aldermen and sheriffs, the Folk-Mote assemblies, the Court of Husting, and the Ward-Mote, as being *mutatis mutandis*, in vogue to-day.

LONDON'S PROGRESS

From this point onwards Saxon London may be said to have been in a constantly progressive and prosperous state.

Although this prosperity and progress was now and then sadly interrupted. No fewer than eight mints were at work here under Athelstan, and London's prosperity increased under that monarch's wise rule and on the governmental foundations (which included a military garrison) laid by his predecessor. The Danes had been decisively defeated, but London was destined in 981 to be visited by an even greater disaster. This took the form of a fire, which,



LINCOLN'S INN. THE GATEWAY. This was built by Sir Thomas Lovell in 1518. One of the masons employed by him is said to have been Ben Jonson. It is a typical piece of Tudor brickwork. (Photo: Underwood.)



LONDON IN THE XVII CENTURY ▣ *After the drawing by De Witt. Taken from Southwark, and shewing old London Bridge. (Photo: Underwood.)*

according to Fabyan's Chronicle, entirely destroyed it. Such a phrase must be taken perhaps in that general sense which indicates destruction without that destruction necessarily being so universal as is implied. However there seems little doubt that the city suffered severely. Nor was this the only misfortune against which it had to contend, for the Danes again became threatening, and were only bought off by money—the Danegelt which Ethelred the Unready exacted from the people—from repeating their incursions. Even as it was a Danish fleet sailed up the Thames (992) and threatened London, and two years later actually laid siege to the city though without success. These attempts may have been for the object of enforcing payment of the promised money. Whatever the reason, Ethelred seems to have determined to put an end, once for all, to this constant harassment, and he did so by an act of treachery—the

slaughter of all the Danes in England. This as might have been foreseen by a wiser ruler, was but adding fuel to the fire, and so far from being stopped, the Danes came again in greater numbers and were only bought off by a still heavier bribe (1002). Subsequently they made further repeated attempts to conquer the city; as the old Chronicle says; "they often fought against the town of London, but to God be praise, that it yet stands sound, and they have ever fared ill." We had by no means done with them, however, for although Sweyn, in 1013 attacked London without success, the Danes subsequently did for a time make themselves masters of the place, and were only dislodged by Olaf who, although one of their countrymen, was an adherent of Ethelred whose famous manœuvres by which he destroyed the old wooden London Bridge is told in the *Heimskringla* (translated by William Morris and Magnusson). Canute, Sweyn's son,

was thus driven away ; but only for a time. For in 1015 he returned, and Edmund Ironside met him with varying fortunes ; the net result being that it was arranged that Edmund should rule over the south of the Thames as well as East Anglia, Essex and London ; and that Canute should govern the rest of the kingdom. In the following year, however, Edmund died and Canute became ruler of the whole country.

HE DANES ♣ ♣ In spite of being a foreigner and once an enemy Canute proved a great and wise sovereign, and when he died in 1035, he left his kingdom in an advanced state of civilisation and London consolidated in its ancient privileges and in that pride in itself, which years of struggle had strengthened. The city had, indeed, in spite of the rivalry of what was once its equal, Winchester, become the most important centre in the country.

This being so, it is a remarkable fact that there is almost less to be gathered, topographically, from Saxon or Danish times, than there is from Roman. No Saxon churches survive ; no remains of Saxon palaces (and we

know that several of the kings of that race lived in London), have been discovered. What their streets were like we have no means of estimating, nor in what direction they ran. Certainly Westminster, under Edward the Confessor who, by the way, was more Norman than Saxon, in his ideas, came into prominence, for that monarch built a palace there and a church attached to the monastery he founded ; and the manor is mentioned in a charter of Offa, King of Mercia, dated A.D. 705. But beyond this, and the legend that St. Clement's Danes, in the Strand, is so called from being the burial place of Harold the First and other Danes, we have nothing to indicate the couple of centuries during which the Saxons, and the Danes at intervals, ruled England, and had their chief town in London on the Thames.

REMAINS

Portion of Roman wall, in London Wall, churchyard of St. Giles, Cripplegate ; and north wall of All Hallows, London Wall, where one of the bastions has been converted into the vestry.

London Stone in Cannon Street.

Roman Bath, in Strand Lane.



CHARING CROSS IN 1807 ♣ A view showing the pillory ; the statue of Charles I by Le Sueur is still in the same position, so the exact position of the pillory can be estimated. (Photo : Architectural Press.)



THE OLD HOUSES, HOLBORN *Forming part of Staple Inn, these Sixteenth century houses remain to-day exactly as Shakespeare must have seen them (Photo: Underwood.)*

CHAPTER II

NORMAN LONDON

WITH the arrival of William the Conqueror London may be said to have come into its own. We are apt to regard the landing of William as the beginning of an alien rule and the domination by a foreign people of a country entirely opposed to it. But this is not in entire accordance with facts. Edward the Confessor, as I have pointed out, had been thoroughly Norman in upbringing and ideas. His mother was of that race; his education was largely in accordance with Norman sentiment; during the Danish supremacy in England, he had lived chiefly in Normandy. But besides the influence and example of the king himself on the people, William, the Bishop of London at the time of the Conquest, was actually a Norman, and although when the Conqueror arrived in the

purlicus of Southwark, the citizens marched out to oppose him, it was in a half-hearted way, and they soon allowed themselves to be repulsed. That this is so seems proved by the fact that they soon after, in the persons of their principal men, headed by Bishop William, came over to the Conqueror's side, and repaired to Berkhamstead, whither he had betaken himself, pending negotiations, in order to accept him as a ruler.

THE CHARTER. In the Guildhall may be seen the charter given by the Conqueror to the citizens, and confirming their ancient rights and privileges, sanctity of which had a far better chance of being preserved under an undisputed sway, than was the case when Danes and Saxons

alternated in rule, and constant feuds were rife between opponents who proved themselves so equal in warfare. A pictorial representation of the historic scene of London receiving its first satisfactory charter, forms one of the frescoes perpetuating the city's history, on the walls of the Royal Exchange.

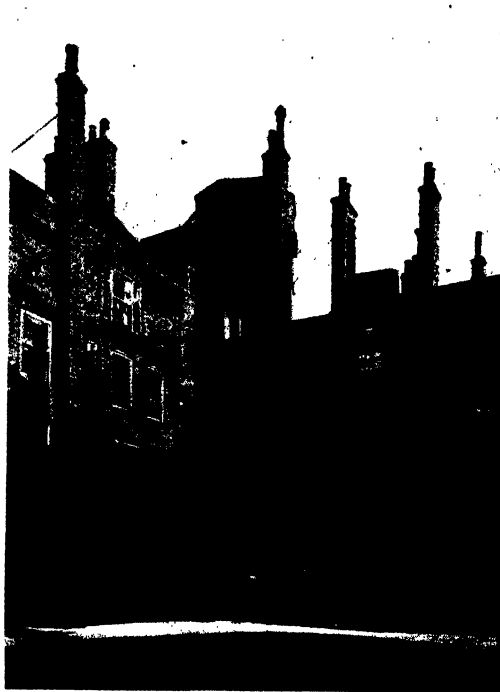
At that moment Bishop William and one Gosfreyd, the Portreeve, were the governors of the city, and it was into their hands that the new monarch delivered the document to which he had affixed his sign. But although William had thus, more or less peaceably entered into his new kingdom, he was by no means a man to rely solely on fair words, and one of his earliest acts was to begin the erection of the Tower, both as a symbol of royal authority, and as a defence for himself and his family, his retinue and his treasure.

THE TOWER of London is without doubt, the most interesting and outstanding landmark which we possess not only in London but in England, dating from these days. There may have been a Roman fortress on its site, and its tradition may have caused Shakespeare to make his well-known allusions to it in "Richard II," and "Richard III"; but Gray should hardly have been led, as he was in "The Bard" into perpetuating a legend as if it were an actual fact.* The Conqueror's portion of the structure was that which stands out

breaking the sky-line and dominating the entrance to London's river, the Keep that is, or The White Tower as it is called. The famous Bishop Gundulph, the ecclesiastical and architectural predecessor of William of Wykeham, was what Stow calls "the principal surveyor and overseer," but as we should describe him, the architect of the fortress-palace. The Tower and one or two churches, are the Norman contribution to London's topography. The history of the former is,

however, too long and complicated a one to be attempted here; although it may be noted that its building was begun in 1078, the initial work being gradually added to during the following and subsequent reigns; while rebuilding and reconstruction has gone on here ever since down to the day when Wren italianised the work of Gundulph, by the white copings round the battlements and windows, and the addition of the pepper-pot capping to the towers at the four corners, which have taken from the edifice that plain Norman appearance which was originally its characteristic. But St. John's Chapel within it is a precious relic of the period, and conveniently introduces us to another, though later, Norman

church still to be seen in London, viz., St. Bartholomew the Great, Smithfield. This exquisite survival dates from the time of Henry I, the Priory to which it was attached, having been founded by Rahere and completed in 1123. Much of the structure is of later period, but the Norman and Early-English work dominates even what Prior Bolton added, in the perpendicular style, during the sixteenth century; the choir being Norman and the Clerestory Early English.



LINCOLN'S INN. OLD SQUARE. The personal associations of Old Square are varied, and the residents have included Donne and Thomas More. Cromwell was a frequent visitor here to the rooms of his secretary Thurloe. (Photo: Underwood.)

* During excavations in the XVIIIth Century, remains of an old wall, nine inches thick, as well as some Roman coins, were discovered; and these may possibly have been (as the latter, of course, were) proofs of Roman activity at this spot.

WESTMINSTER HALL, long since incorporated by Sir Charles Barry in his rebuilt Houses of Parliament, was erected by William II, and is thus another, though greatly altered, relic of the Norman period. It was intended, we are told, as the beginning of a new and more elaborate Palace of Westminster, than had been the building set up by Edward the Confessor. But although the vast chamber has been called Rufus' Roaring Hall, and some have visualised that blatant monarch eating and drinking with his vassals within it, it has to be confessed that as originally constructed it is supposed rather to have approximated to a sacred edifice, with a nave and two aisles, while outside an arcade dating from Norman times was discovered by Barry and ruthlessly destroyed. The Hall, indeed, more or less as we know it, was formed in the reign of Richard II (1397-9), when its walls were raised by two feet, a new porch constructed and a new roof formed. Master Henry de Yeveley, master mason, being responsible for these splendid additions. Its history is a long and pregnant one, from the time when Parliaments and Grand Councils were held here, and Sir William Wallace was here sentenced to death, to the days of such state trials as

those of King Charles, the Seven Bishops, Lords Kilmarnock, Balmerino and Lovat, the Duchess of Kingston, Warren Hastings, and Lord Melville.

ST. PAUL'S The Great Fire is, of course, responsible for the fact that so few buildings of earlier times are to be found in London. The splendid St. Paul's Cathedral, whose majestic outlines may be seen in some of the pre-fire maps and views, was begun by Bishop Maurice in 1087, but so slowly did it progress that even in 1136 (the end of the Norman rule) it was not completed, and then it was seriously damaged by fire. Its steeple, I may add, was finished in 1221, although the whole edifice was not free from the workmen till about 1283, or just on two centuries after its commencement. For the rest some early architectural remains of Norman days may be found in St. Ethelburga's, in Bishopsgate Street (which escaped the Fire); and in the foundations of certain other churches scattered about London; but with such trifling, although undeniably interesting, exceptions, the Tower and St. Bartholomew, and Westminster Hall, are our only three remaining monuments dating from Norman times.



HYDE PARK CORNER IN 1797 The Southampton coach is seen in the foreground. (Photo: Architectural Press.)



TYBURN TURNPIKE ■ A drawing by Rowlandson of what is now Oxford Street. The gallows known as Tyburn Tree was removed in 1759 to make room for the toll-house. On this gallows the bodies of Cromwell and others were exhibited after exhumation from Westminster Abbey. (Photo: Batsford.)

What those times were, so far as the progress of London as a great and growing city is concerned, can best be estimated by a necessarily rapid survey of the seventy years during which that race of kings governed the country.

LONDON THE CAPITAL ■ ■ If there had hitherto been any doubt as to whether Winchester or London would obtain supremacy as the principal city of Southern England, the Normans soon set the matter at rest by making the latter the seat of Government and the residence of the sovereign. They did more; they once and for all made it abundantly clear that they considered it the capital of the whole country; and with that decision the place increased by leaps and bounds, in power and commercial activity. They rebuilt the old wall surrounding the city; as we have seen the Tower arose in the east and Westminster Hall in the west; and from what we can judge of what the Normans were capable in the direction of architecture, as exemplified elsewhere in England and still

more markedly on the Continent, there seems no reason to doubt that London, their selected capital, must have witnessed an extraordinary structural development and must have been before long full of substantial buildings.

But as if Time with a sponge had wiped out succeeding improvements in this direction, we have little more remaining to indicate the presence of the Normans than we have of the Romans, and although important monasteries were founded during this period, such as St. Martins-le-Grand, which arose in 1056 and whose rights the Conqueror confirmed and to which he added power and property, and a convent for monks was formed in Bermondsey, and dedicated to St. Saviour some twenty-six years later (to which may be added the religious houses in Clerkenwell: one appertaining to the Knights of St. John of Jerusalem, the other the Priory of St. Mary for Benedictine nuns, together with Queen Matilda's Priory of the Holy Trinity near Aldgate, and her Leper Hospital in St. Giles's, both of which came into existence during the

first decade of the twelfth century), we have to-day nothing tangible to shew for what must have been large and important foundations.

During the two and a half centuries during which the Plantagenets ruled the land, a period ensued of transition, and one of great activity and advancements in all directions. The London of Henry II's day was a very different city from that of Richard II's; as different indeed, as was that of the eighteenth century

increased in size and population, is now an integral portion of the metropolis. Monastic dwellings arose on all sides, and the Friars settled themselves in spots which were even then within the city boundaries. Thus the Black or Dominican Friars, having first taken up their quarters on the spot now covered by Lincoln's Inn Fields, in 1201, removed half a century later to Castle Baynard Ward, the city wall being enlarged to embrace their head-



THE CHARTERHOUSE, THE DINING HALL. Started by Sir Walter Manny in 1349 the Charterhouse has seen many vicissitudes. Intended as a Convent for Carthusian Brothers it has been in turn also, the residence of a succession of noblemen and conspirators, a school, and later a home for "poor brothers," founded by Thomas Sutton. Its history includes the names of Thomas Howard and Bailly as well as those of Addison and Steele. (Photo: Underwood.)

from that of to-day. Then began those developments which have left not a few lasting marks on London as we know it, both in constitution, in structures, and in the names of places and streets.

MONASTICISM The area surrounding the city began to be built upon, as it had not been since the days when Roman villas dotted what was then the country, but which, so vastly has London

quarters—headquarters from whose name our present Blackfriars is deduced. About the same time the Grey Friars obtained, through the generosity of one John Iwyn, property where Christ's Hospital (The Blue Coat School) was subsequently to come through Edward VI, in Newgate. In 1253 the Austin or Augustinian Friars founded a house in Broad Street Ward, where their name still survives; and last, some forty odd years later, the Crutched Friars took up their abode in the

spot between Jewry Street, Aldgate and Mark Lane, which is known as Crutched Friars to this day.

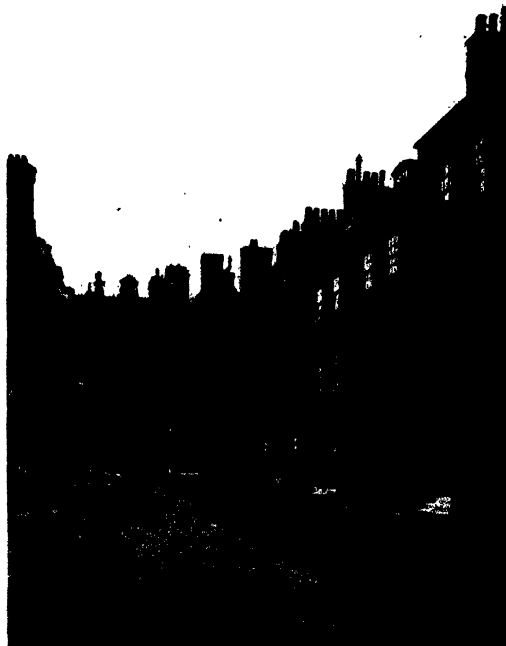
That this development of monasticism was alone due to a revival of the religious spirit, would pre-suppose too great a fervour among a generation which was still much given to killing and getting killed. It must be remembered that in those times the monks were not only doctors of souls, but doctors of bodies. They were, too, the one systematically educated class, and although many of their members may have been ignorant and earthly, they represented in London, as elsewhere, the mental power, as against the mere physical, and their presence was regarded not only as an advantageous, but as a necessary, concomitant to daily life. So many and so large were these religious establishments, that it is calculated that at this period before the Dissolution under Henry VIII, they covered no less than two thirds of the whole area occupied by London itself.

THE JEWS It was at this time, too, that the Jews began to take a leading part in the commercial activity of the city. According to Stow a number of them from Rouen accompanied William the Conqueror to this country, and then settled in the spot which has ever since been known as Old Jewry, while the site of their burial place is the Jewin Street of to-day. Now the Jews held their lives and fortunes solely by the good graces of the sovereign. They possessed no rights or indeed citizenship in the land; they were, to use the words of the historian Green, simply the king's chattels, and their lives and goods were absolutely at the king's mercy. But the spot where the Jew lived was as exempt from the common law as were the royal forests,

and for a time successive sovereigns found the usurers far too useful to permit them to be molested. When, however, Edward I came to the throne, the tables were turned on them, and those to whom Henry II had granted privileges, whose massacre had on one occasion been severely punished by Richard I, and whom John had carefully prevented anyone but himself from plundering, were to realise the danger of excessive wealth, in the eyes of those with whose commerce they interfered by their acuteness, their diligence and their circumspection. The Jews from being persecuted by the people (when the rare opportunity occurred), began to be persecuted by the State, and laws of terrible harshness were promulgated against them. Finally the king, in return for a grant of money necessary for his Scottish campaign from the citizens, consented to the banishment of those Jews who would not forsake their religion. No fewer than 16,000 were driven from our shores, and from that day to the time of Cromwell not one of their race adhering to his ancient faith, was to be seen in London or any other part of England.

In this agitation against the Jews although it was widely spread throughout the country, being extremely virulent, for example, at

York, London naturally took a leading part, because it was London, as the place of residence of their protector, the king, that they chiefly affected. But this was but one of the many examples that might be cited to prove the growing power and determination of the citizens. One other instance may be noticed. When Thomas à Becket was murdered at Canterbury in 1170, the Londoners remembering that he was also a citizen being, indeed, the son of one of the portreeves, and having himself been born there, made him their patron saint (his representation figured



COWLEY STREET, WESTMINSTER. This street of lovely eighteenth century houses in the shadow of the Abbey is said to be the quietest in London. (Photo: Mansell.)



WESTMINSTER ABBEY ■ Perhaps the most venerable of London's buildings. Its foundations and history date back to the legends of Saxon Thorney Island, the site of which it occupies. Though its style is mainly late thirteenth century Gothic, it contains a Norman crypt and its towers are the work of Nicholas Hawksmoor, a pupil of Wren. (Photo: Mansell.)

on the City seal till the Reformation), and not only went in large numbers to pray at his tomb, but subsequently erected a chapel to his memory on London Bridge.

LONDON BRIDGE ■ ■ This bridge, one of the remarkable architectural achievements of the period at which we have arrived, was in process of erection from 1176 to 1209, under the superintendence of Peter of Colechurch, chaplain of St. Mary Colechurch, in the Old Jewry. It stood some two hundred feet east of its successor, and consisted of twenty-arches, a drawbridge to permit of the passage of large vessels, and in the middle, the chapel of St. Thomas of Canterbury, in whose crypt Peter of Colechurch was buried four years before the completion

of his splendid structure. By gradual building accretions, London Bridge, in course of time, became more like a closely lined street than a passage-way across the river. Its picturesque-ness and, indeed, beauty can be seen in many old prints and in those ingenious models of ancient London by Mr. J. B. Thorpe, now in the London Museum, in which, by the way, with infinite care and study the outstanding features of old London have been rehabilitated for us in a quite remarkable way. Anyone conversant with the appearance of the ancient bridge needs hardly to be told that it was as infinitely more architecturally attractive than the famous Ponte Vecchio, at Florence, as it was larger and in every way more elaborate. Could it have been preserved till these days London would have possessed a

medieval monument of unique character. But, notwithstanding the far greater width of the river, in pre-Embankment days, and thus the less force of the current, that current swirled and eddied with dangerous velocity between the exiguous archways and wide-breakwaters of the old structure, and the bridge would have been as hopelessly in the way of water traffic to-day as Temple Bar was found to be in that of vehicular.

THE TEMPLE AND ITS BAR ■ ■
Although this famous Bar was considerably beyond the actual boundary of the city, whose gateway in the west was Ludgate, half up Ludgate Hill, a bar of some sort was certainly here at the beginning of the fourteenth century. This bar or rather chain, across the thoroughfare was placed there by the Knights Templars who in those days occupied the ground where the lawyers congregate, in order to mark the extent of the land under the jurisdiction of the city, although without its walls. In course of time before the walls and gates of the city

were removed, buildings began to spring up outside them, and the land thus covered was placed under the civic governance of the adjoining wards inside the city itself, hence we still have a Bishopsgate Within and a Bishopsgate Without, to take a single example of this method of double nomenclature.

The proximity of Temple Bar to the Temple makes this a convenient place for saying something concerning the association of the Knights Templars with the spot. The first habitation of the members of this once rich and powerful association, was in Holborn, which had been a small village in the Conqueror's time, where they first took up their abode in 1118. Here they remained, till 1184 when they migrated to the banks of the river. For over a century they continued to occupy this then relatively rural situation but one so conveniently near the city and between a land thoroughfare and a watery one. When to use Spenser's words they "decayed through pride," and had to leave "the brickly towers," they had erected, their property was bestowed by Edward II, on Aymer de Valence, who lies



THE BURNING OF THE OLD HOUSES OF PARLIAMENT ■ The fire took place in 1835 and destroyed practically all the buildings except Westminster Hall and the crypt. Henry VII's Chapel is seen on the left. (Photo: Batsford.)



TEMPLE BAR ■ The City boundary in Fleet Street. It was built by Wren in 1672 and taken down in 1878, being re-erected in Theobald's Park some years later. (Photo: Batsford.)

buried under an exquisite tomb in Westminster Abbey. At his death, ten years later, the Knights of St. John of Jerusalem obtained possession of the place, and it was under their ægis that the Inner and Middle Temples were leased to law-students, an arrangement not interfered with when at the Dissolution, the property reverted to the Crown.

There is one relic of the Knights Templars remaining amid an otherwise wholly and frequently rebuilt collocation of structures here, viz., the interesting Temple Church. The circular portion of that structure was erected in 1185; while the Choir was not finished till 1240. In the former portion may be seen, the cross-legged effigies of the Knights Templars one of whom, with the lion at his feet, is said to represent William Marshall, Earl of Pembroke and Protector of the realm during Henry III's minority, who died in 1119.

CREATION OF THE MAYORALTY ■ ■ If we turn to the municipal and social life of London, during this period, we shall find that marked advances were made

in both. Perhaps in regard to the former, the most important and far-reaching change was the creation of the Mayoralty, in the place of the rule of the Portreeves. This revolution in civic government occurred in the first year of Richard I's reign, Henry Fitz Alwyn being chosen to fill this great office, a post he occupied till his death twenty-three years later. Again when Magna Charta was submitted for King John's sign manual, at Runnymede, it was found to contain a special clause (and a highly necessary one it was, under such a monarch), protecting the ancient rights and privileges of the city. Those privileges and rights were enforced by the Mayor and Aldermen in whose hands jurisdiction over London remained. But the constitution of this governing body was on a different footing from what it gradually became later, and as it is to-day. Then, it was the rich and powerful families who occupied the posts of aldermen, and who regarded their individual wards somewhat as if they were their own property, or as in later times, great landowners regarded their estates and the human element on them.

Notwithstanding socialistic talk, with its theory that one man is as good as another (which is not, never has been, and never could be the case), their principles had its distinct advantages for the burgesses, as it had for the country tenants. The representative of a ward then had a personal interest in its welfare, for on its welfare that of himself and his family largely depended; and he had thus a special reason for protecting the lives and ameliorating the condition of what were in effect his civic tenants, although those tenants were under no obligation to work for him or, indeed, to do more than demean themselves in an orderly manner. On the other hand this special characteristic in the early governance of London, would no doubt have resulted in one ward not infrequently regarding another with feelings of envy and even dislike (a parallel case may be instanced in the old Italian States, before that country was consolidated into one kingdom), and in producing antagonism and even bloodshed. But the rule of these great families, the Farringdons, the Basings and so forth (their names are to be found preserved in their different wards to this day), might easily have degenerated into a tyranny, had there not arisen the craft-guilds—those bodies which have to-day developed into the rich and powerful City Companies, whose energies, except in the cause of Charity, in which they are still pre-eminent, have become largely nullified in the course of subsequent civic legislation.

CITY GUILDS When those guilds actually came into existence, as bodies to be reckoned with, is a matter of conjecture; for little is actually known concerning them during

these early days. Each of them was chiefly concerned with the workers in its particular trade to whom its duty was to afford spiritual and temporal assistance, and to collect them in a social fellowship as well as to regulate and supervise their various occupations. It is significant that although this was the original idea, many belonged to these guilds whose avocations were by no means concerned with their particular trades, and this precedent is to be found flourishing at the present time when many a man is a member, say of the Coach-makers Company, without having had anything to do with that craft, or of the Butchers without knowing the difference between a brisket and a sirloin. As time elapsed these guilds gradually increased in size and influence, some of them too amassed great wealth, and by the end of the fourteenth century their importance had become so far-reaching that the Common Council of the city came to be composed entirely of their members.

WAT TYLER'S REBELLION

Towards the close of the period dealt with in this chapter, a circumstance occurred which, although not having its origin in London, left for a time a mark on the city, and is indeed, to this day, perpetuated indirectly in the city arms. This was the insurrection of the Kentish peasants, under the leadership of Wat Tyler, aided by the revolt of those of Essex, led by Jack Straw (Jack Straw's castle at Islington preserves his name, and he may possibly have had his headquarters here, although there is no direct evidence of the fact) which for a time terrorised London, and did incalculable damage notably to the



ST. CLEMENT'S DANES. This church stands in the middle of the Strand. It was designed by Wren and built in 1691. The view shows the building about 1800. In the background is the entrance to Clement's Inn. (Photo: Architectural Press.)



THE HORSE GUARDS ■ The building which dates from 1751-53 occupies the site of the old gate house of Whitehall Palace. Its archway is open to pedestrians but reserved for royal vehicles. The Changing of the Guard which takes place every two hours is one of London's impressive spectacles (Photo: Mansell.)

Savoy Palace, the residence of John of Gaunt, which was sacked and burned. The meeting between Richard II, and Wat Tyler at Smithfield, when William Walworth then Lord Mayor, struck down the insurgent, as he is said to have made a threatening gesture against the sovereign, is a matter of history; the dagger in the city's coat of arms was said by Holinshed, to be a memorial of the incident; but it is really the sword of St. Paul which it there represented. What however purports to be the actual weapon used by Walworth is preserved among the treasures of the Fishmongers Company.

If Walworth stands out in the list of the Lord Mayors of the day on account of this incident, a more notable position is taken by Richard Whittington whose name has so long been enshrined in song and story, as to have led many to suppose him legendary. He was, however, very much a real personage, and ruled the city as a just and provident Lord Mayor

on no fewer than four occasions between the years 1396 and 1419.

The actual growth of London coincided with its advance in material prosperity. The walls still prevented the actual City from increasing to any great extent. But the custom of living outside these barriers had come into fashion, although it was chiefly the great nobles ramparted about with retinues of armed men, and the great ecclesiastics ramparted about with the defensive nature of their sacred office, who dared to dwell in these more or less unprotected areas.

THE SAVOY PALACE ■ ■ The Palace of the Savoy has been mentioned as being sacked by Wat Tyler's followers. This splendid structure, whose approximate site is marked by the Savoy Chapel, in the Strand, had been erected by Peter, Earl of Savoy and Richmond in 1245. It was made over by the Earl to the fraternity of Montjoy of Havering atte Bower, in Essex, but

they subsequently sold it to Queen Eleanor, who gave it to her son Edmund, Earl of Lancaster. In 1293 the place was enlarged, and what was then a necessary order was obtained to castellate it. Later rebuilding increased its size and magnificence, and it was here that King John of France was kept a prisoner after his defeat at Poitiers in 1356; and here, although no longer as a prisoner, but as a visitor, he died. Subsequently it came through marriage into the possession of John of Gaunt, and it was during his time that the poet Chaucer (who may probably have been a Londoner born, as his father certainly was) frequented the place and is said to have written some of his poems in the palace, or walking in its "pleasance" which stretched along the river bank. What is a certain fact in the life of the poet is that at this period (1374) he took a lease of a dwelling house in Aldgate situated, as the document states "above the gate, with the rooms built over, and a certain cellar beneath the said gate, on the south side."

Across the river the other famous poet of the day, John Gower, was married (1397) in St. Saviour's, Southwark (then called the Church of St. Mary Overy), and spent the last years of his life, sightless, in the priory of the church in which he lies buried.

STRAND PALACES At this period there arose on both sides of the Stronde, as it was called, those ecclesiastical residences which in course of time were destined to be superseded by, or converted into, the palaces of great nobles. Thus Essex House, whose gateway may still be seen at the end of Essex Street, had in pre-Reformation days been the Inn (as such places were then

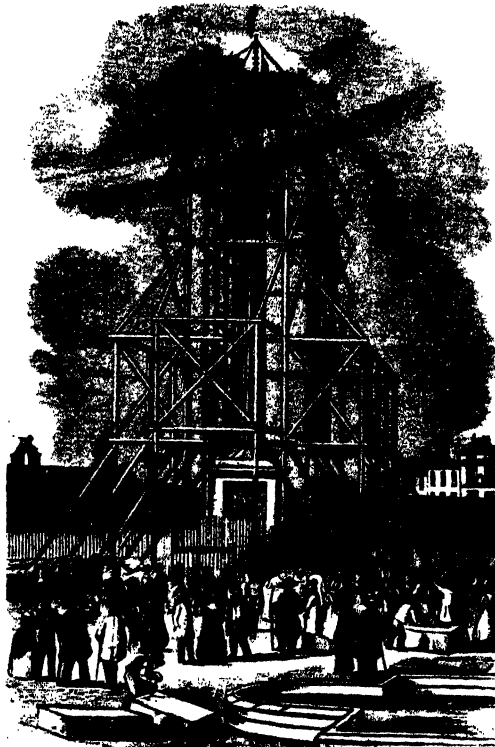
termed) of the Bishops of Exeter; Arundel House, next to it on the west, had replaced the Inn of the Bishops of Bath and Wells, and was from this circumstance first known as Bath's Inn; Worcester House approximately on the site occupied by the Cecil Hotel, was formerly the residence of the Bishops of Carlisle, and so forth. In fact the Strand in those days must have been as much an ecclesiastical thoroughfare as Harley Street is now a medical one.

Westminster was a separate city then, with a constitution of its own granted by Royal Charter, and possessing all kinds of special rights and privileges, besides having many manors attached to it; and at the close of the period under review it was declared (by a charter of King Richard II, in 1393), that the parishes of St. Mary le Strand and St. Clement's Danes, as well as that of St. Martin's in the Fields, were the possession of its Abbot as an integral portion of Westminster itself. It then included a small island, Thorney Island

which was called, which was 470 yards long and 370 wide, bounded by the Thames on the east; a small rivulet running along what is College Street on the south; by another little stream on the north, and by what was known as "Long Ditch," on the west, linking up these last two waterways. It was in this small compass that the Abbey, the Parliament House and their adjacent buildings stood.

LONDON IN MEDIÆVAL DAYS

What exactly London looked like in these days can be but a matter of conjecture, for although we have an interesting view of a portion of it, taken from the Tower which is shown with some particularly in



THE NELSON MONUMENT The column is shown in course of erection in 1843. It is built of granite and the capital is of metal. The statue on the summit is 17 feet high. (Photo: Architectural Press.)

the fore-ground, in the famous miniature (preserved in the British Museum), representing the imprisonment of the Duke of Orleans in 1415, that view can at least be said to give us merely an approximate idea of the city in the rather haphazard manner which an ignorance of perspective and proportion inevitably produces. Yet we can see by it London Bridge with its houses and its Chapel of St. Thomas, and the towers and steeples of old St. Paul's and other churches and chapels, and, if the representation be accurate, can realise that what was no doubt the custom house, had a certain similarity with the well known Palazzo dei Camerlenghi, at Venice.

The manners and customs of the Londoners during the period from the Norman Invasion, to the death of Richard II, is a subject which from its complexity and specialised character can only be briefly touched on here. The monk Fitzstephen has left us a more or less vivid picture of the sports and pastimes prevalent in his day in London and its purlieus. Football then, as now, was one of the favourite games, if not, indeed, the most popular; and in 1314 it seems to have become a nuisance necessitating a proclamation against its continuance in the fields near the city. Shooting at marks with the crossbow (the bowyers, or makers of bows lived chiefly in Bowyers' Row off Ludgate Hill, and had, as an ancient guild, their Hall originally in Hart Street, Cripplegate); watching bull and bear fights; cocking in the summer and skating in the winter; and what was called "hocking," consisting "in the men and women binding each other, and especially the women the men," on certain special days, Hock Monday and Tuesday, being those days following the second Sunday after Easter, were among the diversions of the people. Hocking became a nuisance and, indeed, gave rise to so much trouble that a pro-

clamation was issued forbidding its continuance, in 1406; although apparently with little effect.

CITY AMUSEMENTS Among other amusements of which the Londoner in those days partook, may be mentioned sight-seeing. Then all kinds of splendid processions and other pageants were of frequent occurrence: a royal marriage or the return of the monarch from a victorious campaign, tournaments and joustings, and Miracle plays and mummers; one or the other was generally toward giving opportunity for the prentices to take French leave, and even for their masters to desert their shops* and booths, in order to witness the dazzling display and gorgeous dresses of the court and great nobles. What those dresses were like has been vouchsafed to us in a variety of ways. Archæological exactitude has resulted in their being studied with infinite care, and our fancy dress balls, and such plays as deal with these times, have revealed to us the beauty and decorative audacity with which both men and women appalled themselves—an audacity that reached its climax under Richard II, a monarch famous for his expenditure on clothes, and for the daring nature of their cut and adornment.

REMAINS.

The White Tower and Chapel of St. John, Tower of London.

Westminster Abbey, the crypt.

Portions of St. Bartholomew, Smithfield Choir.

Choir in St. Saviour's, Southwark.

The Circular Portion of the Temple Church.

St. Mary le Bow, crypt.

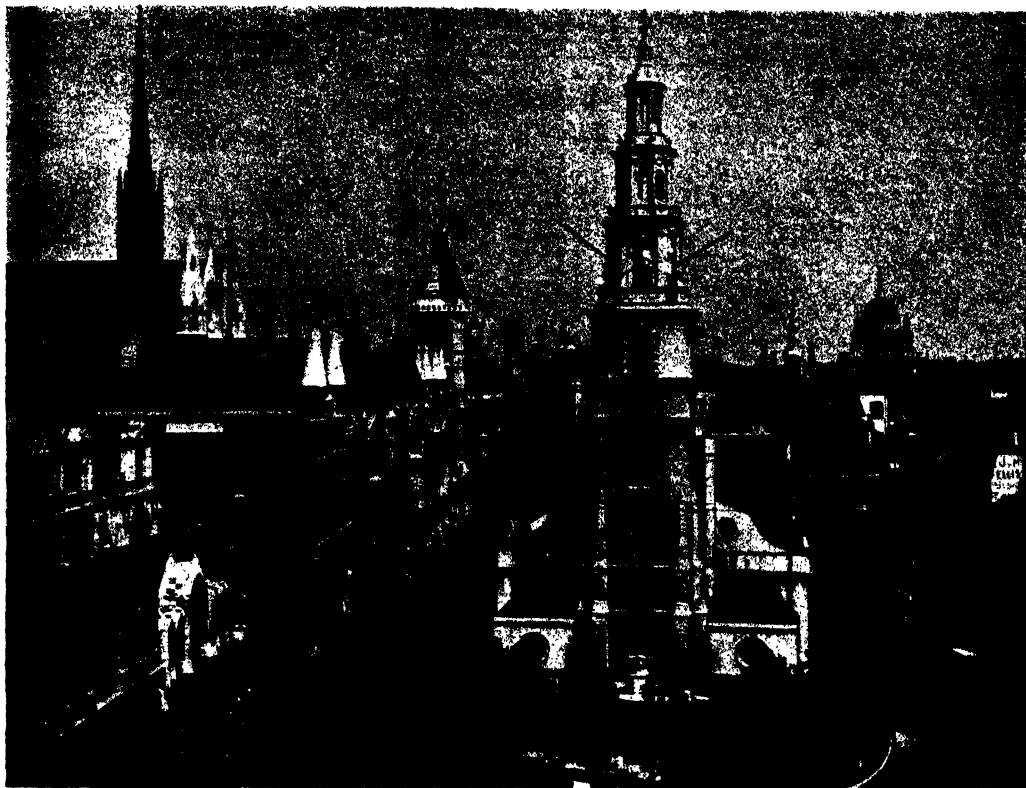
St. John, Clerkenwell, crypt.

Southwark Cathedral, the Choir.

* Billingsgate was noted for its fish in Saxon days, and Smithfield Market was already in existence in 1253.



THE OLD HAYMARKET OPERA HOUSE Built by Sir John Vanburgh in 1705. His Majesty's Theatre now occupies this site. The Royal Opera Arcade still remains. (Photo: Architectural Press.)



ST. CLEMENT'S DANES CHURCH, STRAND *One of Wren's loveliest works, it was a favourite resort of Doctor Johnson.*
(Photo: Mansell.)

CHAPTER III

THE MIDDLE AGES AND THE TUDORS

BETWEEN the abdication of Richard II in 1399 and the accession of Henry VII in 1485 London passed through the better part of a century of troublous, and at the best, of uncertain times. The fourteen years of Henry IV's reign were largely occupied in consolidating his position, for the deposed king had many adherents; in meeting and defeating Hotspur's rising in 1403; and in suppressing the Lollards, who have given their name to a tower at Lambeth Palace, with which it is more than probable they had nothing to do; although other kinds of prisoners were no doubt shut up in it. The reign is, to tell the truth, a rather colourless one; but the fact that the king died in the Jerusalem Chamber, whither by the way he was carried as that was then the only room in the precincts which possessed a fire,

having originally been the Abbot's private apartment, has drawn special attention to this feature of London's famous Abbey, and has given Shakespeare an opportunity for an effective scene within it.

THE RIVER AS A HIGHWAY

THE RIVER AS A HIGHWAY But if there is a lack of incident so far as London is concerned during Henry IV's reign, in that of his successor, the Londoner, had an opportunity of witnessing an almost unusual sight, if not an unprecedented one, when on the news of the victory of Agincourt (1415), the Lord Mayor and Corporation, together with a great gathering of important citizens went on foot to Westminster Abbey, to return thanks. The joy on this occasion was the greater inasmuch as doleful reports had previously been received concerning the



ST. MARY LE BOW CHURCH, CHEAPSIDE. This church was built by Sir Christopher Wren in 1673 over the crypt (which remains to-day) of its Norman predecessor. "Le-Bow" refers to the bows or arches upon which it is constructed. The steeple is said to be Wren's masterpiece. From the gallery (beneath the modern clock) the King was wont to watch pageants (Photo: Mansell.)

fortunes of the king and his army. There is little doubt that the selection of the road was to accentuate the character of this journey as a "pilgrimage." For it must be remembered that in those times, and for many a year after, the river was London's chief highway, and that upon its surface were to be seen most of the processions and pageants which at a much later time were restricted to the dry land. The fact is that the roads were then in such a bad condition that, except when they were full of dust in the summer, they could hardly be said to come within the term of dry land at all. Many are the acts and regulations which were passed for their betterment; and Henry V, on one occasion ordered Holborn to be paved; but somehow the art of adequate road-making in which the Romans had been so expert, had been as much lost, as it appears to be lost in certain parts of Italy, by the descendants of these very Romans themselves. Henry V, during his short reign, exhibited activity not merely in military, but also in civic, affairs. Like Napoleon he seems to have had an eye for everything, and we find him, for instance, issuing a mandate to the Lord Mayor enjoining him to see that the Aldermen resided within the city walls, which incidentally indicates that some of these gentlemen had been emulating those (as we should to-day call them) suburban dwellers who domiciled themselves in the environs.

LONDON STILL A WALLED CITY
One can well understand that the restrictions consequent on life in a walled capital: the sounding of the curfew; the closing of the gates; the inquisition of those found in the streets after nightfall, and so on, must have made many anxious to fly to an ampler and freer kind of existence; hence royal mandates being necessary to remind even leading citizens that they had to pay for the advantages they obtained by their civic glory, in a restraint on their personal liberty. The Lollards still gave trouble, and there were many of them living in London. When then their protagonist Sir John Oldcastle, afterwards Lord Cobham, was approaching the capital, their leaders secretly ordered them to meet in St. Giles's Fields, then outside London, to-day at the junction of Holborn and New Oxford Street, and there to join their friends from the country. But the king discovered the plot, and the Lollards were dispersed; Cobham being subsequently captured and executed on

the very spot where the gathering took place, instead of, as was then usual, at Smithfield.

During the struggle between Henry VI and Edward IV, each side did its best to enlist the sympathy of the London citizens; and how important their support was is proved by the fact that the latter owed his crown, as, by the way, did Richard II subsequently, to their good offices, or perhaps one should say, to the skill with which the various wire-pullers of the times, manipulated their puppets.

GREAT BUILDINGS

There are certain London architectural features which come into some prominence at this time. Thus it was in 1428, that Baynard's Castle, the successor and neighbour to an earlier structure of the same name, which had long been dismantled, was erected by Humphrey, Duke of Gloucester, on the banks of the river below Thames Street; a building in which his son Richard, was hailed as king. Shakespeare in an inimitable scene has depicted the incident, and Mr. Sigismund Goetze has preserved it pictorially in his Royal Exchange fresco. Another well-known London building, much of whose history was made during the same period, is Crosby Hall, and a portion of Crosby Hall, snatched from its earlier position to a rather alien one at Chelsea, we still have with us. It was originally built by Sir John Crosby between 1466, when he obtained the lease of a plot of ground in Bishopsgate Street, and 1475, when he died. It is fairly certain, in view of discoveries made during excavations in our own time, that a Roman residence must have stood here. In 1518 Sir Thomas More occupied Crosby Place. But before then Richard III, as Duke of Gloucester and Lord Protector was lodged here, another fact which Shakespeare has



HOLYWELL STREET. A view showing the street in 1851, looking west. It remained much the same till it was removed to widen the Strand. (Photo: Architectural Press.)

recorded. Indeed "Crookback," as it was once the fashion to call him before it was discovered that he was rather a personable sort of man than otherwise, is found much associated with London houses, another being Ely Place (there is an Ely Place on its site still), off Holborn, at that time the residence, as it had been since 1290, of the Bishops of that See. The incident in the play when Richard asks the Bishop to send for some strawberries from his garden there, in order to get him out of the way, when he is about to accuse Lord Hastings of sorcery, will be remembered by most people; and is interesting to recall

here, as indicating the horticultural character of a spot now as innocent of gardens as it is of bishops except, that is, when any episcopal visit is paid to the beautiful and interesting little chapel of St. Ethelreda, the only portion of the palace remaining, in which the architectural work of the Decorative Period (1307-77), indicates the date of its erection.

THE COMING OF THE TUDORS

With the coming of the Tudors not only did commercial activity, in London, increase by leaps and bounds, but the distinctive architectural character of the period impressed itself on new buildings—buildings which rose with such rapidity and in such numbers, that towards the close of the period laws were found necessary to restrain their further increase. With the Dissolution of the religious houses under Henry VIII, various ecclesiastical strongholds in London passed into the hands of the Crown and thence into those of favoured nobles, and it was from this period that dated the majority of those private palaces bordering Fleet Street and the Strand, and elsewhere, whose names alone now survive in the titles

of the streets that run through their sites. The most important architectural relic we have remaining in London from Tudor days, is the picturesque gate-house of St. James's Palace—a palace which Henry VIII had converted out of the Leper Hospital which formerly stood here. Of the palace of the same profuse monarch at Whitehall, evolved out of the York House of Cardinal Wolsey, with its succession of courts and galleries, its chapel and banqueting house, its tennis court and its cockpit, nothing remains. The Tower, hitherto the official home of the

the great Queen, as was that of Victoria in our own times.

DEVELOPMENT OF TRADE ■ ■ The expansion of trade and its development through that great band of explorers—Raleigh and Drake, Sir John Willoughby and Sir Richard Chancellor, and the rest—has given to the age of Elizabeth a special character. The London merchants of the type of the Greshams, the Sir Thomas of that family being the founder of the Royal Exchange whose first



CHARING CROSS ■ A view looking west, from an eighteenth century drawing. The statue of Charles I. by Hubert Le Sueur was erected in 1674. It is placed so as to face the scene of the King's death. (Photo: Batsford.)

sovereign, had now ceased to be more than an arsenal and a state prison, Henry VIII, and his Tudor successors living at Whitehall or St. James's; and, as in the case of Elizabeth, the much turreted palace (Placentia, it was called) at Greenwich. Shene, long a favourite summer resort of our rulers from the days of Edward III, had also been developed into a not dissimilar architectural abode, and was much affected by the Tudors, especially by Elizabeth who died there, and whose poetically described funeral procession down the Thames to Westminster, must have been for the Londoners of the day as much the passing of

stone was laid in 1566, the building being opened by the Queen, in the January of 1571, the Comptons, the Osbornes, and many others, raised commerce to a state of distinction not hitherto associated with it, and in some instances, acted as the trusted financial agents of the Crown, as well as increased the status of the city itself, by their devotion to it. Gresham College the forerunner of the Royal Society, indicated that while Sir Thomas was a great merchant, he was also a man of far wider interests, and a friend to learning in all its branches. Under men of this character the Trade-guilds which as we have seen, had been

long in existence, took on a more marked and authoritative character, and did their best to restrict their special callings within the hands of those belonging to the guilds or at least those who were freemen of the city; the presence of foreigners being resented, and, indeed, on one occasion, in 1517, leading to a riot of serious character, known for long after as Evil May Day.

THE RISE OF HOSPITALS ■ ■ As we have seen the Dissolution caused great changes in the architectural character of London, it was also responsible for changes in another direction, and hospitals arose to replace the care of the poor and sick which had hitherto devolved on the dispersed religious communities. Under Henry VIII and Edward VI, five royal hospitals were founded; while it was during the reign of the latter that Bridewell in what is now New Bridge Street, which had originally been erected by Henry for the reception of Charles V, in 1522, was given to the city by his successor as a house of correction, and Christ's Hospital, in Newgate Street, since removed to Horsham, arose as a charity-school under the special ægis of the young scholar-king.

Of the existing London buildings remaining from this period, we have unhappily few to show, with the exception of the St. James's fragment. But within one's memory a splendid palace, altered and added to as it had been, did exist, dating from a slightly later period, in Northumberland House, at Charing Cross, erected in 1605, but destroyed, to make way for Northumberland Avenue in 1874; while one other mansion of outstanding character which does happily remain, Holland House, was built about the same time, but was then far beyond London's boundaries, although it is now well within its vast radius.

THE COMING OF THEATRES ■ ■ But notwithstanding that much building activity took place, the actual boundaries of the London to which James I came from his northern kingdom, were not greatly increased, nor were they destined to be till well into the seventeenth century, when the west-end as we know it was inaugurated by the erection of St. James's Square. One marked characteristic of the Elizabethan era was of course the rise of the theatre, as differentiated from the miracle plays of earlier days: The extraordinary galaxy of dramatic talent which



HYDE PARK IN 1838 ■ A meet of the Four-in-hand Club. The park, with Kensington Gardens, has an area of about 630 acres. It is still a fashionable resort. (Photo: Architectural Press.)



CHARING CROSS IN 1807 ■ The name is derived from the Cross erected by Edward I in what was then the village of Charing. It probably stood where the Statue now is. (Photo: Batsford.)

burst forth like an exquisite flower, at this moment has been the wonder and admiration of succeeding generations; but we can only approximately indicate where stood those playhouses in which the lines of Shakespeare and Marlow, Ben Jonson and Massinger, Beaumont and Fletcher, and the rest, were declaimed to an audience the largest portion of which stood to listen to the performance, 'the groundlings,' as they were in consequence called. Although the selected spot for most of these theatres was on Bankside in Southwark, where the Globe and the Rose and the Swan vied with each other in theatrical entertainment and were at other times used for bull and bear baiting, for which double purpose some of them had been specially adapted, theatres were opened in other parts. The Curtain and The Theatre, in Clerkenwell, being the earliest. Before such regular centres were formed, plays used to be given in those inn yards, which with their galleried surroundings proved a suitable *venue* for such performances. In books like Strutt's "Sports and Pastimes," and Brand's "Popular Antiquities," will be found all kinds of interesting data bearing on this pregnant subject; and in certain old maps of London will be seen marked the supposed sites of the

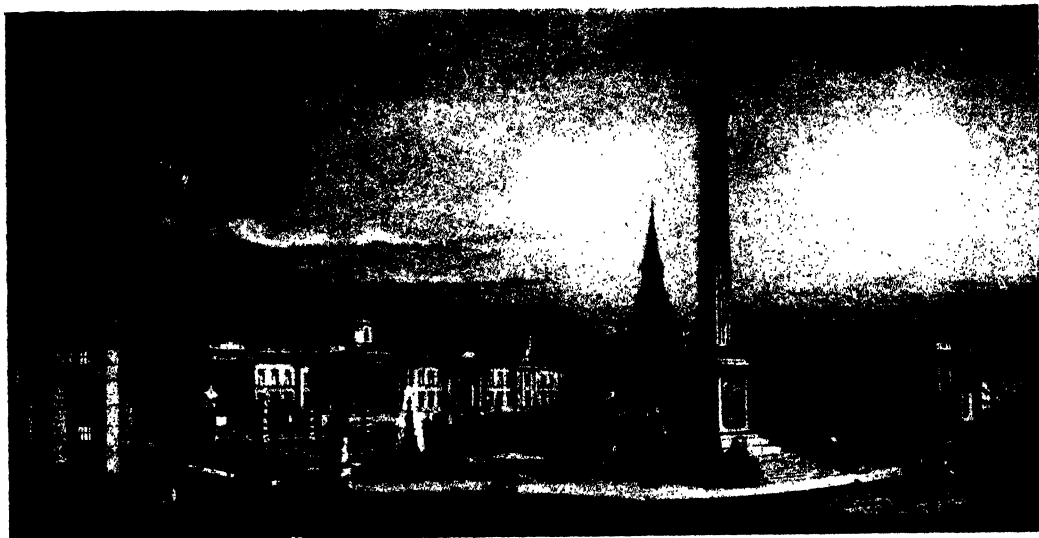
theatres which succeeded the earlier unsophisticated centres of dramatic display. It was not till the free and easy times of Charles II, that the sovereign ever paid a visit to a playhouse, dramatic performances being given to the Court in the precincts of the royal palaces, where masques on special occasions were performed. The only occasion on which the sovereign saw stage-plays or masques outside the royal residences, was when royalty honoured the gentlemen of the Temple by their presence at those revels, which were then a concomitant to legal study and a pleasant diversion from its rigours. Queen Elizabeth is thus known to have witnessed one of Shakespeare's dramas in the wonderful Hall of the Middle Temple which dates from her reign, having been erected in 1572, by Plowden (his name is perpetuated in Plowden Buildings) who was Treasurer to the Society at that time.

TUDOR LONDON ■ ■ Looked at in a broad and general way the London of the Tudors must have been an attractive and decorative city. The dress of the period, especially among the nobles and upper classes was picturesque, the buildings

of red-brick and wood, with their carved barge-boards and projecting eaves, were not less so. The amusements of the people were of a full-blooded character. Bull and bear baiting; shows of all kinds and at certain periods, mummers, wrestlings and shooting at marks, and such-like diversions were in constant request; while under at least two sovereigns of this race, the burnings of heretics, sometimes Protestants, sometimes Catholics, at Smithfield, or the beheading of some notable offender on Tower Hill, gave the populace an opportunity of indulging in that love for sensation which seems inherent in human nature. In the precincts of the Tower, where

THE RIVER AS A HIGHWAY

The Thames laps the Traitor's Gate, and it was still the Thames that remained, as it had been in earlier times, the chief highway of London. To-day, when we merely look at it from the Embankment or the bridges, and when its south bank is entirely cut off from the land by the warehouses and wharfs that line it, it is impossible to realise how great an asset and how important a feature the river was in the life of our remote London ancestors. No plan of the city of that period exists without it being shown covered with all sorts of craft, from the splendid barges of royalty and city companies, to the wherries which



TRAFALGAR SQUARE / The Square as it appeared when it was finished in 1841. There is very little difference to-day. The view from the portico of the National Gallery was said by Sir Robert Peel to be the finest in Europe. (Photo: Architectural Press.)

so many illustrious people have been imprisoned may still be seen the brass plate, marking the spot where stood the scaffold on which the beautiful and unfortunate Lady Jane Grey and her husband and father-in-law suffered death; and close by that little chapel, of which Macaulay once said, in a notable passage, that there was no sadder spot on earth, in which their headless bodies were buried. Near, too, is the famous Traitor's Gate, under which so many notable ones have passed, including the Princess Elizabeth herself, before fortune carried her beyond a jealous half-sister's suspicion, to become the "Fair virgin thron'd in the west," and the "Gloriana," of half a hundred poets.

carried people to and fro across it or to spots where entertainment awaited them, at the Stews on Bankside or Paris Garden in the same privileged spot.

Nor was it only when the stream ran unimpeded that the river was a source of transit and amusement. At certain intervals great frosts resulted in its being entirely frozen even so low down as London Bridge, and notwithstanding the force with which the water swirled through its narrow arches. There had been one such great frost in 1281; the next to occur was in 1560. On this latter occasion the Thames was unrecognisable from the dry land, so covered was it with booths and shows of all kinds.

LONDON FAIRS ■ ■ The Londoner has always had a passion for Fairs; and if in latter times these have become rather centres of amusement than business, it must be remembered that originally they were essentially commercial concomitants. Thus the most famous of all of them, Bartholomew Fair, was in its beginning chiefly identified with the sale of cloth and cattle, and was supervised by the neighbouring Priory, which enjoyed the right of holding it. After the dissolution this privilege was transferred to the Lord Mayor and Corporation, in conjunction with one of Henry VIII's favourites. In course of time, notably in Elizabeth's reign, the character of the Fair changed from being primarily a centre for sale and barter to one of pleasure and amusement. It was opened, in a kind of state way, by the Lord Mayor, and the "snapping of shears" at a tavern in Cloth Fair announced to all and sundry its inauguration. Booths in which monsters were exhibited, and others in which plays were performed (Ben Jonson wrote a well-known one on the Fair itself), either by live actors or

puppets; stalls for the sale of ginger-bread (a favourite dainty then) and for all sorts of "fairings," as they were called, congregated together in the spot now flanked by the walls of "Barts." and the covered meat market.

Another London Fair was that held at Southwark, known for many years as Our Lady's Fair, a charter to the City of London to hold which had been granted by Edward IV, although it was probably in existence long before that time. It was first restricted to St. Margaret's Hill, now known as the Borough High Street, but in time spread itself over the purlieus, when the courts and alleys, and the yards of the old inns, of which so many then existed here, were crowded with booths and platforms on which Morris-dancers disported and actors declaimed. St. James's Fair, which originated so early as the days of Edward I, had also become in Tudor times a favourite and much resorted-to centre, during the week of its continuance; indeed Machyn, whose diary sheds so interesting a light on this period, records it as being so crowded that one could with difficulty make one's way for the visitors and "the great and mightie armie of beggars."



NEWGATE IN 1800 ■ The prison and the Old Bailey Court as rebuilt by Dance in 1780. Public executions previously carried out at Tyburn took place here till 1868. The new Central Criminal Court now occupies this site. (Photo: Batsford.)



LOWER REGENT STREET ◊ The view shows the street as laid out by Nash about 1814-1820, looking from Piccadilly Circus towards Waterloo Place (Photo : Batsford.)

But St. James's Fair is forgotten in the Mayfair which it was destined to become later, and which has given its name to London's most fashionable locality.

PLAGUES AND THEIR CAUSES ◊ ◊

Although London in the reign of Elizabeth was able to divert itself in various ways, and, indeed, had such a choice of magnificent dramatic literature, as has never since been equalled; although, too, her galleons were able to defeat powerful enemies, and to ransack the new world to embellish the old; and although statesmen assembled at her councils, whose far-seeing policy has made her reign glorious, there is no doubt that, in many respects, the city was curiously behind even its own time. Art, great art, had to be imported; music, in spite of Dr. John Bull and Thomas Tallis, was in an infant state, and the melodies the Queen picked out on the virginals were simple and artless enough; but above all was medicine in a state of darkness almost inconceivable to us accustomed to the astonishing advance of the science.

Epidemics, which were then called plagues, occurred and ravaged at their will among all classes whose ideas of sanitation were so painfully elementary. In 1593 a plague of specially virulent character carried off thousands, including the Lord Mayor and three Aldermen; and it is perhaps significant that it followed hard upon a drought so pronounced that the Thames itself dried up and a horseman was able to ride across it hard by London Bridge.

And once at least the Londoners of Elizabeth's reign were given an exhibition of insurrection, when Lord Essex, the whilom favourite of the queen, attempted to usurp her authority, and with divers noblemen and gentlemen entered the city, and made himself master of the home of one of the sheriffs, in Fenchurch Street, a preliminary to fortifying his own mansion in the Strand, whence he was at last compelled to retreat and surrender by the arrival of "great guns to beat it down."

THE EXTENT OF TUDOR LONDON
◊ ◊ What the actual extent of London was at the close of this period, can be realised in the beautiful plan produced in

1593, by Norden, and reproduced in facsimile by the London Topographical Society. By if we see that on the east, with the exception of a few small and scattered dwellings, there was nothing beyond the Tower. On the west all beyond Charing Cross was fields, and the gardens attached to St. James's Palace; while the city of Westminster was represented by the Abbey and the Parliament House, with a collocation of buildings around them, linked up with the Strand by Whitehall. On the north-west all was open

in 1611. Further east Bishopsgate Street Without extended a little further north, and this was the farthest limit of habitation on this side of the city.

South of the river the houses were chiefly confined to those bordering the stream on Bankside and Southwark, with the splendid Suffolk House (admirably shown in Wyngaerde's plan dated 1550), built by the Duke of Suffolk in Henry VIII's reign and eventually purchased by the king. London Bridge, the only bridge existing, linked up this area with the north



HYDE PARK CORNER *This was once a principal gateway of London and a turnpike tollgate stood here as late as 1825. Apsley House, on the right, is the home of the Dukes of Wellington. (Photo: Mansell.)*

fields, St. Giles's Church standing in as rural a neighbourhood as if it had been, as it practically was, a village church. The houses along the north of the Strand had gardens behind them, and beyond these were fields. St. Martin's Lane ran north between hedges; so did what is now St. James's Street. In the more central part, the most northerly spot to which houses extended was only a little beyond the Charterhouse, then, the suppressed monastery of Carthusians, but which was to become Sutton's famous foundation

bank, and accounts for a certain amount of building activity at its southern end. But beyond Winchester House, on the west side of the bridge, which had been the episcopal palace since 1107, and is described by Stow, at this period, as being "a very fair house, well repaired," there was nothing but the "Bull Baiting" and the "Bear Baiting," circular structures alternatively used as play-houses, and a row of cottages with gardens not extending beyond what is now the Surrey side of Blackfriars Bridge. All the rest of this area was

open land with Lambeth Palace standing in a rural solitude !

PRINCIPAL REMAINS

MEDIÆVAL

Thirteenth Century

Temple Church, Chancel.
Portions of the Tower.
Lambeth Palace, Chapel and Crypt.
Portions of Westminster Abbey.
Portions of St. Helens, Bishopsgate and All
Hallows, Barking.

Fourteenth Century

St. Ethelreda, Ely Place.
St. Stephen's Crypt, Houses of Parliament.
Austin Friars, Nave.
Westminster Abbey, Cloister and some of
the Tombs.
St. Alphage, London Wall.
St. Helens, Bishopsgate, Trancept Chapels.

Fifteenth Century

Portions of Westminster Abbey, St. Helens,
Bishopsgate, Southwark Cathedral.
Savoy Chapel.
St. Margarets, Westminster, St. Olave's,
Hart Street.
Crypt of Guildhall.

TUDOR

Henry VII's Chapel, Westminster.
Fulham Palace.
St. James's Palace.
The Charterhouse.
Lincoln's Inn Gateway, Chancery Lane.
Chelsea Old Church.
St. Andrew Undershaft, Leadenhall Street.
St. Giles's, Cripplegate.
St. Peter ad Vincula, Tower of London.
Middle Temple Hall.
Holland House, Kensington.
Staple Inn, Holborn.
Gray's Inn Hall, Holborn.



SOMERSET HOUSE *The present building, erected towards the end of the eighteenth century, is on the site of a palace built by the Lord Protector Somerset about 1550. The view shows the river front in 1848, before the formation of the Embankment. (Photo : Mansell.)*



CHELSEA EMBANKMENT ▣ A view from the door of the old Church in 1835 Some of the houses are still in existence
(Photo : Batsford.)

CHAPTER IV

LONDON UNDER THE STUARTS

NOTWITHSTANDING the then relatively exiguous size of London, Queen Elizabeth's first decree against the erection of new buildings issued in 1581, was followed by another in 1602, and so the London of the earlier Stuarts was not probably very much larger than that of Elizabeth. But the fact that Whitehall had become definitely the centre of Court life, attracted people to erect houses in its vicinity, and in 1630 yet another sumptuary law, as it may be termed, against new structures, was passed.

GROWING ARTISTRY IN BUILDING ▣ ▣ The reign of James I, so far as London is concerned, need not detain us long, except that one might profitably note a growing artistic feeling in regard to such new buildings as were erected at that time, due not a little to the enlightened character of the Earl of Arundel, whose Strand palace was filled with treasures brought from Italy, the more sumptuous

ideas of the Duke of Buckingham who lived in York House, near where the Adelphi is, and collected a wonderful assemblage of pictures in Wallingford House, on whose site the Admiralty old buildings now stand, and the nascent taste for the fine arts of Prince Charles, encouraged by the splendid favourite of himself and his father. Added to these causes, and as it were supplementary to them, was the fact that there had arisen the really first great English architect, in the person of Inigo Jones, whose scheme for a glorious new palace at Whitehall would have rivalled the Louvre and the Escorial, but of which only the perfect fragment of the Banqueting House was built. Perhaps the most notable achievement of this reign, as a permanent improvement in the condition of London, was the completion of Sir Hugh Middleton's vast design for adequately supplying the city with water. The New River, as it was called, was opened in 1613, by Sir Thomas Middleton, Sir Hugh's brother, then Lord Mayor, and

thenceforth London may be said to have enjoyed advantages from this source, which many cities of more advanced architectural splendour, were yet to be long without.

THE TRAINED BANDS ■ ■ Another notable innovation was the embodiment of the London Trained Bands, a force which, at first raised as occasion required, was about the middle of James I's reign systematised and incorporated with the regular army. These Trained Bands came into special prominence during the Civil War, as students of that period will remember. Indeed the Civil War left ineffacable traces on the city. Not that its buildings suffered, but from the fact that it came to be regarded as the chief source from which the money necessary for carrying on the struggle was to be obtained, and what were euphemistically called forced loans drained its resources in specie as they did the Oxford Colleges in plate.

It is sometimes forgotten that, at the beginning of the war, London was sympathetic to the king, and he was at least on one occasion, in the November of 1641, entertained at the Guildhall. But the friendly feeling was

turned to distrust and open enmity when, having failed to arrest the Five Members at Westminster, he made his historic visit to the city whither the birds had flown. On January 5th, 1642, he appeared in the council chamber of the Guildhall, and demanded their surrender. It was refused, and he left with the cry of "Privilege" ringing in his ears, and amid the vociferation of a multitude which his action had turned from friends to enemies. Among the Royal Exchange frescoes (which by the way record for us the outstanding features in the City's annals) there is one by Mr. S. J. Solomon, representing this famous incident, which may be regarded, in its direful effects on the king's subsequent fortunes, as the turning point of his struggle with his people. For with the city against him, more than half his power had gone. A year later the London Trained Bands turned the tide at the Siege of Gloucester; and when Charles was arraigned in Westminster Hall, no fewer than five of the city aldermen were made members of the commission for his trial, although they did not sign the warrant for his execution. Nothing became the Martyr King so much as his death. That death, as



ST. JAMES'S PARK ■ The ornamental lake looking towards the Horse Guards as it appeared in 1846, before the present bridge was erected. (Photo: Architectural Press.)



WYCH STREET ▯ A view of the street in 1851 before it was demolished to make room for Aldwych. The church tower is that of St Clement's Danes. (Photo: Architectural Press.)

everyone is aware, took place in front of the fragment left us of Inigo Jones's projected palace; an ironical circumstance which may not have been wholly fortuitous: and if we wish to visualise Charles's reign, as reflected in the London of that time, our minds revert, not to the days of his power and glory, but rather to that snowy morning of January 30th, 1649, when he walked across St. James's Park from his palace, to his doom before the structure which his great architect had erected.

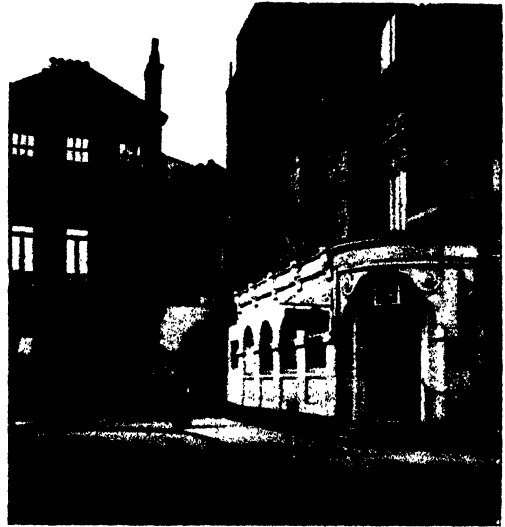
THE WEST END IN STUART TIMES ▯ ▯ Very different was the appearance of that palace and its surroundings then from what they became half a century later. There was no Pall Mall; St. James's Street had a few houses clinging to its south-east corner, but was otherwise to all intents a country road. On the west were open fields, and as the White King trod the snow-covered ground and passed beneath the small guard-house erected in 1641, and then representing the Horse Guards, into Whitehall, his walk was a far more rural one than it would be to-day in spite of the

trees and the grass that keep a much sophisticated St. James's Park still so essentially rustic.

During the struggle between the king and his people London was the objective of both forces, and mounds and fortifications were thrown up round the city in 1643, in order to prevent the royal forces from gaining possession of it.

One of these mounds was at Hyde Park Corner, close by the spot where the Ring had been notable in this very reign for its horse and foot races, and where under Cromwell's rule coach-races took place and military displays. Another special fortification is perpetuated by name in Mount Street, Grosvenor Square; and for the erection of a semicircular line of defence round the city, the inhabitants, men and women, worked feverishly, and even children lent their tentative aid.

SOCIAL LIFE UNDER CHARLES II ▯ The social life of London at this time can here and there be recaptured from references in the plays of Ben Jonson, Shirley, and the rest, as well as from the diary of Evelyn, from which we learn that in 1653 the government had farmed out Hyde Park to someone who charged a shilling for entrance for carriages, and sixpence for foot-passengers. Far more clearly however can that life, as it was carried



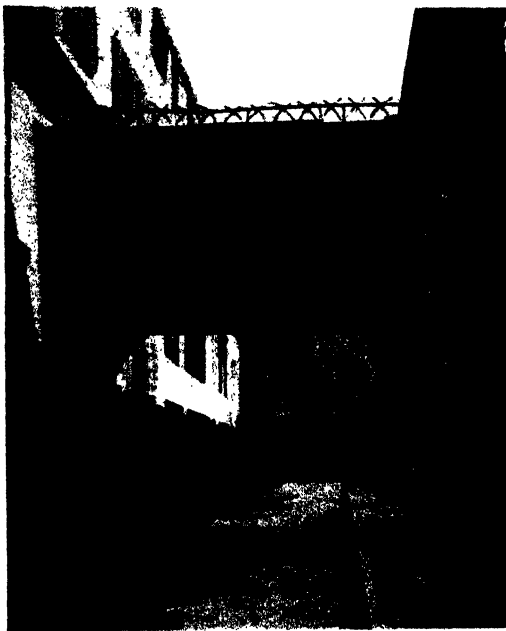
SAVILE PLACE ▯ The gardens of Burlington House once occupied this site. The building on the left of the passage was erected as a garden house. (Photo: Architectural Press.)

on after the Restoration, be visualised in the well-known record of Pepys, and in the wealth of dramatic literature (a reflex in a milder way of the great Elizabethan dramatic output) which burst forth, as it were, with the bells that heralded the return of a long exiled monarch. For many years after the auspicious 29th of May, 1660 until, indeed, the exactions caused by the presence of unworthy favourites, had created widespread discontent, London gave itself over to a licence and enjoyment made all the more prized in consequence of the Cromwellian puritanism which had repressed, but could not destroy, natural instincts.

Whitehall became the focus of pleasure, and Whitehall was, *mutatis mutandis*, followed by those in less exalted spheres, down to the citizen's wife who copied the fashions of the great ladies of the west-end, and the apprentice who aped the gallants of the Court. The king, an easy going and approachable monarch, was as much at home dining at the Guildhall with Sir Robert Vyner, as he was strolling about his park, with Rochester and Tom Chiffinch, or in attending a scientific s'ance in the rooms of the Royal Society at Gresham College, in Gresham Street, or in discoursing on all the philosophies with "the old bear" as he called him, Thomas Hobbes.

It was at this moment that the West End, something as we know it, came into existence, with the King's grant (1664) to the Earl of St. Albans, of ground on which St. James's Square was formed, the rating of whose first inhabitants took place in 1676.

BUILDING DEVELOPMENT ■ ■ If we compare Faithorne's plan of 1658, and Porter's of 1660, with the splendid map issued by Mordern and Lea, in 1682, we shall see at a glance what an extraordinary



STONE BRIDGE IN THE ADELPHI ■ This bridge once connected Mr. Coutts's house with his bank in the Strand. It was designed by William Adam. (Photo: Architectural Press.)

building development had taken place in the interval, in this part of London. Practically everything west of the Haymarket was new. St. James's Street was wholly built on its east side, and all the area bounded by Piccadilly (which, from St. James's Church to St. James's Street, was called Portugal Street, in honour of Charles II's queen) and Pall Mall, was covered with houses and streets. Great private palaces, such as Burlington House, Albemarle House, facing down St. James's Street and Berkeley House (later Devonshire House) occupied the north side of Portugal

Street; although beyond this was still vacant ground.

But the nucleus of the West End was not the only contribution made to building development in this reign, although it may be said to be the only extensive novelty in this direction. As we all know the Great Fire of 1666, following on the Great Plague of the previous year, burned out the heart of the city. Hollar has left us a plan exactly delineating the extent of the damage done on this occasion, and a semi-circle whose furthest extent was roughly Cripplegate, drawn northwards from the corner to the Temple, approximately indicates the destroyed portion of London. The number of churches (including old St. Paul's) and public buildings as well as private houses consumed, was enormous, the loss in money value incalculable. Nothing shows the grit of the inhabitants so well as the way in which they began to rebuild. Wren and Evelyn and others set to work, within a day or two of the disaster, to draw up plans for the city's rehabilitation. Those plans, fortunately or unfortunately, could not be carried out in anything like their drastic entirety. But at least new houses, if not wider and better arranged streets, were possible and the

rebuilding of St. Paul's, resulting in Wren's masterpiece, and the reconstruction of the churches, to be crowned by the exquisite spires and steeples of his genius, were forthcoming. When London emerged from the hands of the great architect, the tremendous Dome of St. Paul's dominated it, and the churches had become like innumerable satellites round this architectural planet.

WREN AND HIS FOLLOWERS

But London was not only dignified by these fruits of Wren's artistic intellect. He restored Westminster Abbey, he restored the Tower, he erected Marlborough House, he created a new Custom House, he did much work in rebuilding and reconstructing the destroyed city halls. And he had great followers: Gibbs who built St. Martins-in-the-Fields and St. Mary-le-Strand; Flitcroft who was responsible for St. Giles'-in-the-Fields; Hawksmoor to whom we owe Christ Church, Spitalfields; James of Greenwich who produced St. George's, Hanover Square, and the rest, whose activities were to be spread over many years and several reigns.

But if during Charles II's sway such architectural innovations created a new London in the heart of the city, and the beginnings of one in the West End, his reign could hardly in other respects be regarded as propitious to the prosperity of London. In 1672, at his wits end for money, he closed the Exchequer and appropriated a vast sum, with the result that many of the wealthiest of the London bankers were ruined. Again, thirteen years later, he seized the charters and liberties of the city, under what was called a writ of Quo Warranto, an arbitrary proceeding which James II in a desperate attempt to secure the city's allegiance, which he had forfeited by his religious intolerance, rescinded in 1688, on the eve of his abdication.

THE RISE OF KENSINGTON

The coming of William and Mary

did much to restore confidence (what time James was flying to Rochester and dropping the Great Seal in the river by Lambeth, in a childish attempt to hamper the carrying on of the government), and with the new reign, certain changes (other than constitutional) took place in London. Then the further west-end became still more fashionable when the asthmatic king, unable to live by the river at Whitehall, acquired Nottingham House, and converted it (with Wren's help; additions being subsequently made by Kent) into Kensington Palace. Then, too, began the erection, to be further amplified in the following reign, of those red-brick houses which under the generic name of Queen Anne architectures, has had a fashionable recrudescence in these days.

But perhaps the most important event connected with the city's life, that occurred under William and Mary, was the foundation of the Bank of England, in 1694, the Great Seal being fixed to the Charter of Incorporation, at Kensington Palace, on July 27th, of that year. It was not however till 1734 that the Bank took up its quarters in the great triangular block of premises (now being rebuilt) with which it has been so long identified; and in whose precincts a statue of William III was appropriately erected during the following year.

Kip's remarkable birds-eye view of London issued in 1710-20, and chiefly concentrated on its western portion, shows us what the city looked like in the days of Queen Anne. The characteristic features of the architecture which goes by her name, is here shown, especially in the parts around Westminster,

with extraordinary particularity. Not yet had the Abbey been completed by the two west towers which Wren had designed, and Hawksmoor erected; but Archer's quaint church of St. John, in Smith Square, is shown, and the houses then covering the spot which is now Parliament Square, and which impinged on St. Margarets, Westminster and practically surrounded the Abbey.



QUEEN ANNE'S GATE ■ This is a street of practically unaltered early eighteenth century houses, showing the domestic architecture of that time. (Photo: Architectural Press.)



THE ROYAL AQUARIUM ▯ The building was long used as a place of popular entertainment. It was demolished at the beginning of the twentieth century to make room for the Wesleyan Central Hall. The railings are those of Westminster Abbey Precincts. (Photo : Architectural Press.)

THE GREAT SQUARES ▯ ▯ At this time Islington, to take one instance of how relatively small was then London's area, was a country village, and even by 1754 had not more than a thousand inhabitants. But some of the squares, those features which differentiate the city, perhaps more than anything else from other capitals, had come into existence. Covent Garden which could then have been included among these, as having its central open space and its private houses around, had, indeed, been formed so early as 1634, and Inigo Jones had built his church there (the present one is an exact copy of the original) for the Earl of Bedford whose family owned the property till our own day. Leicester Square, too, was almost contemporary, having been evolved out of the Leicester Fields whose name it long bore after it had been sophisticated and its dominating residence, Leicester House, which stood where the Empire Music Hall was till lately, had become a royal residence; and Bloomsbury Square and Soho Square were formed in Charles II's time. But Grosvenor Square and Cavendish Square and Hanover Square were to come in the reign of George II; and it was not till much later, of course, that the great quadrates which stud the further west-end came into existence.

THE COMING OF CLUBS ▯ ▯ The reign of Queen Anne was essentially a period of transition. The life of the

people then underwent marked changes, and in few things more marked in London than in the formation of clubs. For everyone, more or less, had his favourite resort of this kind, although club-houses as such were a later development. Clubs of every kind were in existence. The fine gentlemen of the west affected White's, and the Cocoa Tree or Ozinda's, in St. James's; the artisan in the east had his meeting places in neighbouring taverns, and belonged to what were called street-clubs of various characters. Such meeting places enabled all to learn the news, to foregather for talk or for eating and drinking; and it was thus that the coffee houses became the parents of many of these resorts which to-day possess their own headquarters, and are ramparted about with their own rules and regulations. At this time St. James's Park and the Mall were fashionable promenades (in succeeding reigns they were to reach the apogee of their glory in this respect) and Hyde Park had a rest in this respect, from the days of Charles II and Cromwell, to those of George IV and Queen Victoria.

In another direction the manners and customs of the people may be gauged, and that is in the rise of those pleasure resorts (chiefly formed on the more or less supposititious presence of some mineral and health-giving spring), which burst out like a rash over so many parts of London, and of which Islington Spa (it was called alternatively the New Tunbridge Wells) and the London Spa, at

the corner of Rosoman Street, are typical examples.

INCREASE IN CHURCHES ♣ ♣ In another direction the age of Anne is, so far as London is concerned notable, in that then, under certain acts for building new churches, a vast number of such edifices arose, and dotted the city with their not very inspired architectural outlines.

But notwithstanding that so much had been done towards improving and enlarging London since the Great Fire, it is a remarkable fact that no new bridges had been constructed, and in this direction the reign of Anne was no better supplied than was the reign of John. The fact is that the river continued to be regarded so much as a highway, that what was later to be found a crying want, was even at the beginning of the eighteenth century, not considered so urgent as to demand the serious consideration of the government or the civic authorities. The reign of Anne was an era of great men, but their greatness was exemplified in other directions than in that of paying special attention to their city. Few if any wrote about it topographically; few if any systematically noted its manners and customs; and we are thrown back for information concerning both aspects, on the fortuitous hints conveyed in the plays of the period, or on those lucubrations of

Mr. Spectator, in which Addison and Steele have left us perhaps the most interesting pictures of the London life of those times.

PRINCIPAL REMAINS

Parts of the Charterhouse, Smithfield.

No. 17 Fleet Street.

No. 229 Fleet Street.

Sir Paul Pindar's House, Bishopsgate Street (front in Victoria and Albert Museum).

Inigo Jones, Architect.

Chapel, Lincoln's Inn.

Banqueting House, Whitehall.

York House Watergate, at bottom of Buckingham Street, Strand.

St. Paul's, Covent Garden (the present church is an exact copy of the original).

Ashburnham House, Westminster.

Lindsay House, Lincoln's Inn Fields.

St. Katherine Cree, Leadenhall Street.

Hall of Lambeth Palace.

Wren, Architect.

St. Paul's.

The Monument.

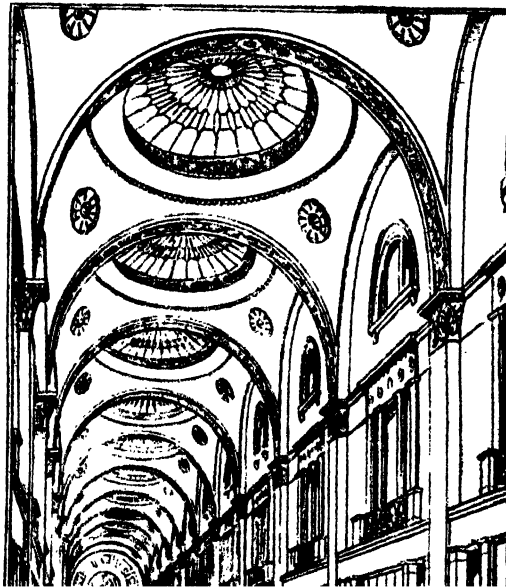
Kensington Palace (part).

Chelsea Hospital.

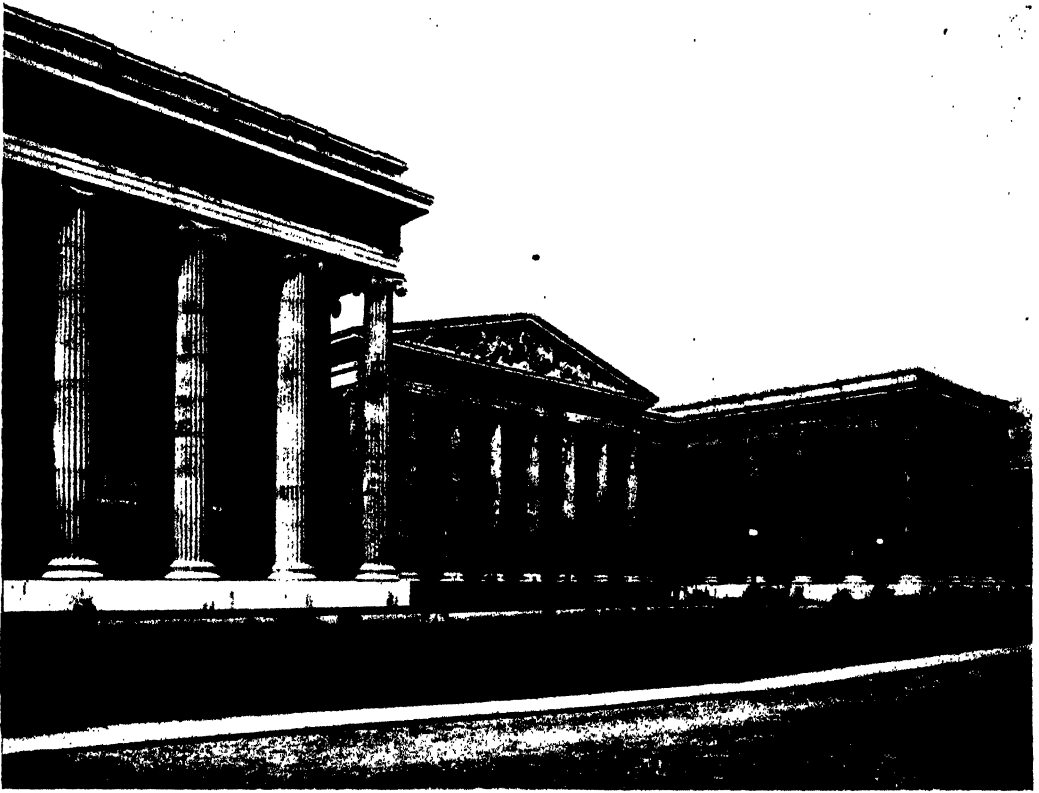
Marlborough House, Pall Mall.

Middle Temple Gateway, Fleet Street.

There are also thirty odd of the fifty-two churches Wren designed still remaining, St. Stephen's, Walbrook; St. Mary-le-Bow, Cheapside; St. Bride's, Fleet Street; St. Lawrence, Jewry, among them.



THE LOWTHER ARCADE ♣ The arcade was built in 1830, and was demolished in 1904. This site is now occupied by Coutts's Bank. (Photo: Architectural Press.)



THE BRITISH MUSEUM Since it was opened in 1759 it has gathered an unique collection of examples of human achievement from the flints of prehistoric man to the etchings of William Blake. Its wonderful library, the resort of countless students, contains copies of all books printed in England from the inception of printing, and manuscripts of an even earlier era. (Photo: Mansell)

CHAPTER V

THE GEORGIAN ERA

THE thirteen years of George I's reign left no special mark on the history of London.

If the era of Anne may be called one of transition, that of her successor can perhaps best be described as one of consolidation—and consolidation does not imply progress, although it may be regarded as its result. A monarch who was alien in ideas as he was in speech, from his subjects, was hardly likely to leave any distinctive mark on the life of the people; and one whose manners and customs were so unlike their own, was not one whom they could readily learn to respect or love. Whatever he may have been as a man, however, there is no doubt that George I according to his lights was not a bad ruler. He knew his limitations in a strange land, and as often as

was practicable he left that land to his ministers and solaced himself with the delights of Herrenhausen and stale fish.

THE SOUTH SEA BUBBLE We can thus pass to the period when his son was called to rule over the kingdom. George II's long reign is notable not for any outstanding characteristics of the monarch, but because the kingdom, if nominally ruled by him, was actually governed by his great minister Walpole, and his remarkable queen, Caroline.

Walpole was premier from 1715, with one break, till 1742; and it is significant that the most serious financial crisis—the bursting of the South Sea Bubble—that had confronted

London, came to a head during the year 1720 when he was out of power. That crisis left a mark on the country at large which nothing but the excellent measures subsequently taken by Walpole could have healed. No one can pass Change Alley, off Cornhill, without being reminded of that extraordinary madness which for a time obsessed the citizens and the retribution that followed. For here was the chief scene of the madness (just as the Rue Quincampoix, in Paris, was of the cognate Mississippi Scheme of Law). Originally Jonathan's Coffee House here was the headquarters of the speculators; but after a time the whole place became a theatre of buying and selling, of which E. M. Ward has left us a notable pictorial representation. In the letters and diaries and the plays and essays, of the period, we can re-read the details of that hectic time. It is not generally remembered that that mania was not a sudden and quickly collapsing one, but lasted for no fewer than nine years (1711-1720); and if many made immense fortunes by it, far more were irretrievably ruined, and as in the case of Secretary Craggs, com-

mitted suicide, or as in that of Aislaibie, the Chancellor of the Exchequer, were sent to prison. It was on the wreck of these his rivals that Walpole achieved power.

THE LONDON OF GEORGE II may be studied in the immense plan which Rocque produced in 1746. By that time it had long since recovered from the South Sea Bubble, and had almost forgotten its fear of the young Pretender's invasion (1745), of which it was only reminded by the heads of the unfortunate adherents of that cause rotting on Temple Bar, as those of earlier malefactors had rotted on London Bridge; and of which the trial in Westminster Hall, and the execution on Tower Hill, of Lord Lovat and the other rebel peers, was to remind it in the following year. By this time the wall surrounding London had been removed although the more important gates were destined to remain till the sixties of the century.

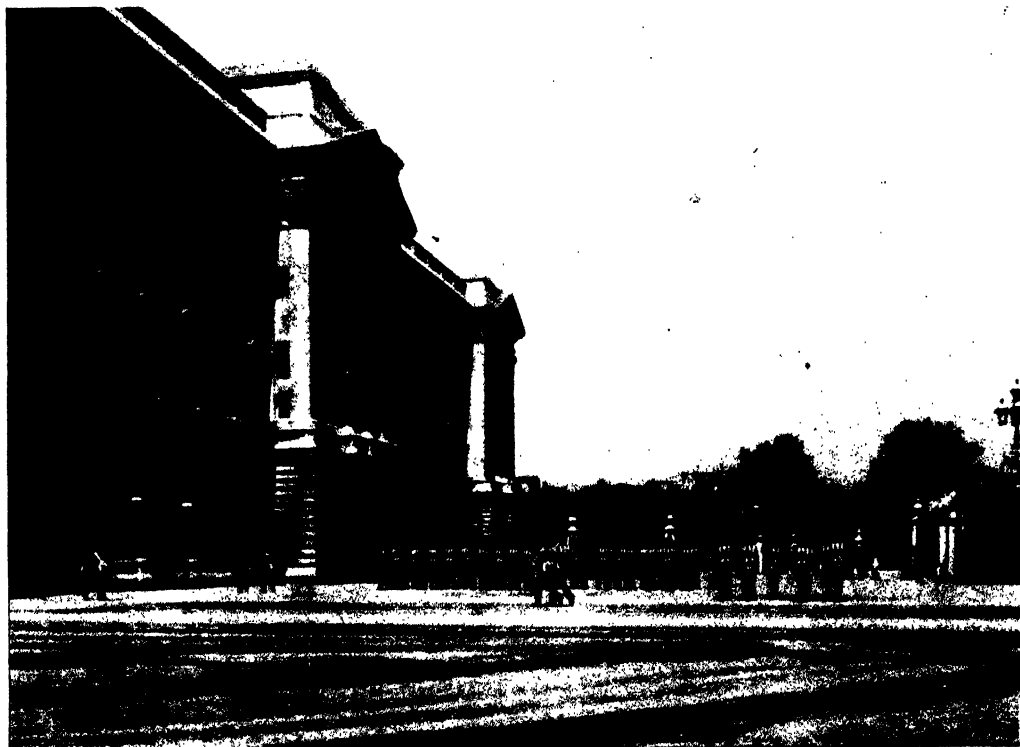
That century, so far as building development was concerned was a notable one for London; and before its close the city had made great



THE BANK OF ENGLAND AND THE ROYAL EXCHANGE *✓* Sir John Soane's old bank is now being partly rebuilt. The Royal Exchange is on the right.

strides on every side. Of the important structures which arose before the end of the eighteenth century, may be particularised the Bank and the Mansion House, Bethlehem Hospital, and the Horse Guards, numberless churches and many princely houses. The architects of the period beginning with Kent and Ware and Brettingham, and ending with Chambers and the Adams, had their hands full in designing public and private edifices; and the building activity of Sir Richard

RANELAGH AND VAUXHALL ■ ■ But if we wished to select one characteristic more marked than another to differentiate the eighteenth century from earlier ones, it could be in the inauguration of certain pleasure haunts which have left their mark on the manners and customs of the London life of that period more perhaps than anything else. Of these the four outstanding examples were Ranelagh and Vauxhall, The Pantheon, in Oxford



BUCKINGHAM PALACE. THE CHANGING OF THE GUARD ■ This takes place twice a day and is one of the few relics of England's military pageantry. (Photo: Underwood.)

Grosvenor evoked the district known as Mayfair, so many of the houses of which still exhibit the essentials of the time in structure and decoration. Lord Spencer built himself the beautiful house facing the Green Park; Mrs. Montague erected her famous one in Portman Square, Apsley House arose on the site of an apple stall, and Buckingham House became the Queen's House, and was later to be stuccoed into George IV's Buckingham Palace.

Street, and Mrs. Cornelys's Assemblies in Soho. The literature and correspondence of the time, and its diaries and novels, reflect for us the emphatic way in which these centres of amusement bulked in the public life of all classes. Walpole's letters are full of allusions to all of them, and in the pages of Smollett and Fanny Burney, will be found the reflex of those distractions with which at first the *haut ton* of the west and then the citizen from Lothbury or the Barbican, amused themselves.



ST. PAUL'S CATHEDRAL. THE REREDOS *A fine piece of marble work by the sculptor Guillemín.* (Photo: Mansell.)



WESTMINSTER BRIDGE ▯ Although this bridge was built in 1862, long after Wordsworth wrote the sonnet beginning "Earth has not anything to show more fair," it will always be remembered in connection with this lovely poem. St. Thomas's Hospital which is seen, though a Nineteenth century building has a tradition which goes back to the Twelfth century and the time of Bermondsey Priory. (Photo: Mansell.)

Nor was it only in such urban haunts that pleasure was sought and found. All kinds of tea-gardens in farther flung places, came into vogue, and people went to what were then quite remote parts, Marylebone Gardens and Bagnigge Wells and the rest, and returned with the constant dread of highwaymen and footpads in their minds. For there were then no systematised police, and the watchmen later to be called Charlies, were but an indifferent protection against the Macheaths and "Thirteen String Jacks," of the period. Then, too, London became really musical. If the Royal Family were rowed on the river in the red and gold state barge (it is to-day to be seen in the Victoria and Albert Museum), other barges followed, filled with musicians who sent the gentle melodies of Handel and Mozart, floating over the summer waters; if Ranelagh had its dancing, and Vauxhall its fireworks as attractions, these attractions were always supplemented by concerts produced by the best available talent. The Opera

Houses in Covent Garden and in the Haymarket vied with each other in the presentation of famous *divas*, and their rivalry as well as that of Handel and Buononcini divided society into camps, with as much of acerbity as did politics or religion.

THE FINE ARTS ▯ ▯ Nor was music the only art which helped to humanise and make decorative the Georgian era. The fine arts had a recrudescence. Sir James Thornhill and Highmore painted portraits and decorated ceilings, Hogarth made London and its myriad types his own in a thousand famous manifestations; Scott carried on the topographical draughtsmanship of the foreign Canaletto; to be succeeded by Malton and the Sandbys from whose work we are able to reconstruct the London of the day. Later Sir Joshua, in Leicester Fields and Romney in Cavendish Square rivalled each other in portraiture, and Gainsborough came to Schomberg House, in Pall Mall (a portion

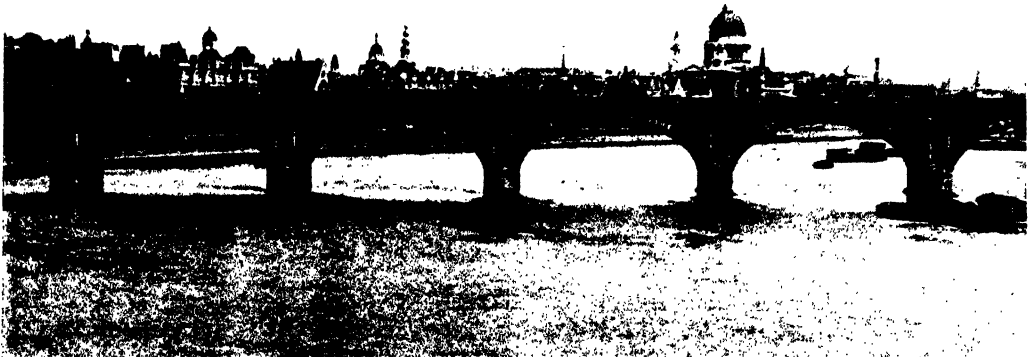
of it where he lived and died still remains) to rival both.

This was the period when Johnson and his circle succeeded to Addison and his, and the great doctor, in a sense the most prominent figure of the time, rolled and puffed down Fleet Street or dominated the meetings of the Club, or had his famous interview with George III in Buckingham House, or was repulsed from Lord Chesterfield's door in Grosvenor Square. Fielding divided his time between writing immortal romances and dispensing justice in Bow Street; and Sterne died solitary in Bond Street.

AN AMAZING CENTURY ■ ■ The century from 1700 to 1800 is so amazing in its complexity and richness, that it

and Mead and Chesildon and the rest, vied with Arbuthnot and Sloane in linking up the medical practitioner with something of the man of letters and something of the man of fashion.

BRIDGES AND "STAIRS" ■ ■ Topographically London made great strides. The necessity for more bridges had at last come to be realised, and Westminster Bridge was opened in 1750, and Blackfriars nineteen years later. The natural consequence of these two fresh connections between the north and south banks of the Thames, was the increased development of that area which down to then recent times had been open fields with but a collocation of buildings clinging to the foreshore.



WATERLOO BRIDGE ■ This is one of London's most cherished pieces of architecture, and much controversy has raged over its fate. It was built by Sir John Rennie in 1817 at a cost of £1,000,000 (Photo: Underwood.)

is impossible to do more than touch on the fringe of its many-sided activity. The fact is the capital was emerging into something far other than it had previously been. It was really becoming the capital, in which the best of all that life was able to give was to be found. Dress took on a more graceful and decorative touch; an air of *politesse* was the fashion; and although fine gentlemen continued to brawl at night in the streets, and to run each other through the body by day in Hyde Park or the ground behind Montague House (now converted into a classic mausoleum and called the British Museum), they did so with a grace which had hitherto been honoured rather in the breach than in the observance. Great physicians arose who were also fine gentlemen,

But even then the river was only to be reached on one side by the narrow ways leading to innumerable "stairs" as they were called, or landing stages whence people embarked in the wherries which attended there and had their "stands" so to speak, as taxis do in our own day in the streets.

Those streets of whose life, and parenthetically dangers, Gay has left so vivid a picture in his "Trivia," were, with the exception of certain large houses and public buildings, lined with red-brick structures. Red-brick was indeed the hall mark of the eighteenth century as stucco was to be of the early nineteenth, and as stone and concrete may be said to be of to-day. Private houses, business premises, even official buildings were thus constructed,



THE HORSE GUARDS PARADE ▀ Originally the jousting ground of Whitehall Palace, its present glory is the Trooping of the Colour on the King's Birthday, June 3rd. (Photo: Mansell.)

with the consequence that London possessed a warmth of colouring which remains happily in certain parts like Mayfair and Westminster, but which is gradually passing, except where the Georgian convention is being reconstituted in certain directions in a sort of "throw back" of fashion.

THE SEAT OF FASHION ▀ ▀ That fashion then still resided in Soho and Golden Squares, but with a gradual tendency westward. Mayfair had grown up round Chesterfield House which, when the great Earl built it, was so isolated that his friends said he would have to keep watch dogs as protectors. Hanover Square was then as innocent of business premises (it is now little else) as Grosvenor Square, or St. James's Square which Dr. Johnson once perambulated at night with the unhappy Savage, and once described as the highest point of felicitous habitation.

The decorative touch which Chambers and the Adams gave to their buildings, both externally and internally, and which may be seen in such mansions as Lansdowne House and Stratford House, to take outstanding examples only, communicated itself even to shops, whose few remaining charming and

distinguished fronts are gradually disappearing. No. 34 Haymarket and Birch's from Cornhill (now in the Victoria and Albert Museum) may be studied as examples of this effective design—design to which in these days, in spite of massive classicism, rampant in so many quarters, there is still a tendency on the part of some to return.

HISTORIC EVENTS ▀ ▀ The actual history of London during this long period is marked by several striking events. It began with the celebrations for Marlborough's victories, it may be said to have closed with the apotheosis of Nelson in St. Paul's. The two Jacobite risings cannot be regarded as having materially affected the capital, except in such off-shoots (so to call them) as the constant apprehension of the disaffected, and the troubles consequent on the activities of the Mug House Clubs, whose members perambulated the streets, and in the name of loyalty did more damage than the Mohocks or Hectors had done in the name of nothing but their own love of mischief.

But in 1780 there occurred an event which directly affected the peace of the metropolis and resulted in the destruction of an immense quantity of valuable property ;

I mean the Gordon Riots. The history of that extraordinary occurrence is known to most people; how it affected London can hardly be better visualised than through the eyes of Charles Dickens, who in "Barnaby Rudge" has left us a word picture of that event which those who are acquainted with its official record confess to being a remarkable piece of verisimilitude. In the glare of a burning city and the tumult of a throng maddened by fanaticism and drink, the Bank stood firm, but Newgate was emptied and burned, Lord Mansfield's house in Bloomsbury Square, and Savile House, on the north side of Leicester Fields, were ransacked; and for three awful days London was a prey to the rioters. Never before or since has it experienced anything approaching what happened when, in the name of a religion the majority cared nothing about, a section of London's lowest dregs rose and for a time threatened constitutional power. A few years later similar scenes, but due to very different causes and by no means confined within three days, occurred in Paris and resulted in the overthrow of the monarchy and entire disruption for many years of responsible government.

PRINCIPAL REMAINS

*Nicholas Hawksmoor,
Architect.*

St. George's, Bloomsbury.

St. Mary, Woolnoth (portion).

Christ Church, Spitalfields.

*James Gibbs,
Architect.*

St. Martin's-in-the-Fields.

St. Mary-le-Strand.
St. Peter's, Vere Street.
Steeple of St. Clement's Danes.

Thomas Archer, Architect.

St. John's, Smith Square, Westminster.

William Kent, Architect.

The Horse Guards. Old Treasury Buildings.

Isaac Ware, Architect.

Chesterfield House, Mayfair.
Houses in Bloomsbury Square (West corner).

Sir W. Chambers, Architect.

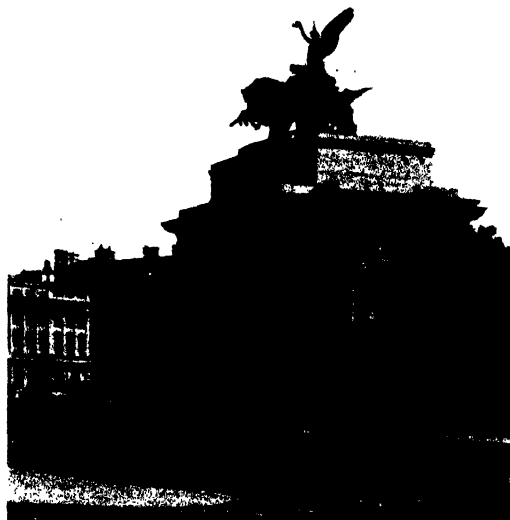
Somerset House.

Robert Adam, Architect.

The Adelphi, Strand.
Screen to Admiralty, Whitehall.
Lansdowne Houses.
Boodle's Club, St. James's Street.

Many Georgian Houses will be found in Westminster: Queen Anne's Gate, Cowley and Barton Streets, in Mayfair; in many of the older squares: Grosvenor, Berkeley, Red Lion, Soho; and in the Temple, Serjeant's Inn, Fleet Street; while of the late Georgian period in Russell and Bedford Squares, Bedford Row, etc., and Harrington House (of the earlier period) should not be overlooked.

The construction of Regent Street, Carlton House Terrace, the Regent's Park, and the beginning of the further West-end by the formation of Belgrave and Eaton Squares, etc.



THE WELLINGTON ARCH. The arch was designed in 1828, and removed to its present position, at the top of Constitution Hill, in 1883. The group representing Victory was added in 1912 (Photo: Architectural Press.)



THE MANSION HOUSE ■ This is the official residence of the Lord Mayor, and the place where numerous City functions are held. (Photo : Mansell.)

CHAPTER VI

THE NINETEENTH CENTURY

IT is when we round the corner of the expiring eighteenth century that we begin to realise what vast strides London made between then and 1850, and what a gigantic advance even on that has come within the last half-century. Horwood's map of 1799, when compared with Rocque's of fifty years earlier, shows extraordinary architectural progression; but it is small when compared with what is exhibited by an ordnance plan of to-day. The development of London in earlier times was chiefly towards the west; but within the memory of living people it has been no less marked in all directions of the compass; and we now have it stretching its tentacles well into the home-counties and yearly eating up more of their rurality.

FRESH INFLUENCES ■ ■ The beginnings of every century partake more of the character of the previous one, than they do of their own. For instance the

first few years of the seventeenth century preserved in a variety of ways the Tudor character associated with the sixteenth; the commencement of the eighteenth was marked by the same characteristics as was the close of the seventeenth; and even more so was this the case with the early nineteenth century, which was essentially Georgian until Queen Victoria came to give it a fresh impress and an altogether different atmosphere.

London thus began the nineteenth century in top-boots, for although Brummell introduced the trouser, it was only partially accepted, and then only by the young bloods who dressed *at* that super-dandy. Indeed Carlton House set the fashion, and as Carlton House was the abode of one who was for all practical purposes a wife-less Prince, that fashion partook of a licence and boisterousness which permeated the court and spread generally among the class that could afford to copy it. The people at large were, however, intensely moral (want of

means is an excellent preventative of excess), and was, so to speak, always on the side of the angels. Hence its championship of Queen Caroline (an ill-used but essentially indiscreet lady) and its expressed antagonism at the coronation of George IV, from which the Queen was excluded.

The marked characteristic of the time was gambling, with cock-fighting and prize-fighting as concomitants. At noted centres like Crockford's, in St. James's Street (where the Devonshire Club is to-day) and Watier's, in Piccadilly, the gambling was tremendous; while Pall Mall and its purlieus were honey-combed with hells in which fortunes were forfeited on the throw of a dice-box, and estates lost at the hazard of a card.

HYDE PARK IN FASHION

Hyde Park again became fashionable and people, dressed in weird and wonderful garments, perambulated it, while Lord Petersham rode there and "Poodle" Byng drove his 'Tilbury round it. After Waterloo the fashions (as is generally the case after war (we have seen it happen in our own time) became if possible still more *outrés*; but the brass-buttoned blue-coat and white ducks of the great captain of the age dominated London, and Apsley House stood as the focus of the wondering foreigner and provincial.

Carlton House was now deserted for an enlarged and be-stuccoed Buckingham Palace, and its creator, Nash, under the *ægis* of his royal patron, began to measure up the West End and to throw his daring architectural lines along Swallow Street, which became the Regent Street of yesterday, and around the open space in the north, which remains the Regent's Park of his contrivance to this day—the one portion of London as architecturally characteristic of the later Georgian era, as Mayfair is of the earlier, and

parts of Westminster of the reign of Anne.

There followed a greater building development still when Cubitt obtained a lease from the Earl Grosvenor of what had been the Five Fields where people went, in the day time to eat syllabubs, and in the night time went in fear of their purses and even their lives. Here arose Belgrave Square, designed by Basevi, in 1825, and Eaton Square two years later; to be followed some fifteen years afterwards by Chester Square and other neighbouring developments. In those days Tattersalls was just behind St. George's Hospital (originally the town house of Lord Lanesborough), and half-way down Grosvenor Place was the Lock Hospital.

The entrance to Hyde Park had been converted by Decimus Burton (in 1828) into its present classic form, from the old wooden gateway that stood there; and the Triumphal Arch from the same architect's hands, stood facing it, until it was removed in our own time to the top of Constitution Hill. Down to 1825 the Turnpike of which there were others in various parts of London (one was by the Marble Arch) stood at this point; while the low brick wall originally enclosing the Park was replaced by iron rail-

ings about the same time.



THE MARBLE ARCH ■ A triumphal arch designed by Nash for Buckingham Palace. It was removed to its present site, on the north side of Hyde Park, in 1850 (Photo: Architectural Press.)

NEW PUBLIC BUILDINGS ■ ■ ■ In Shepherd's "Metropolitan Improvements" will be found a number of pictures showing the architectural changes that came about at this time in London. Churches and chapels; rows of great houses, like those of Cornwall Terrace, Regent's Park, and Carlton House Terrace, on the site of the demolished Carlton House and its grounds; bridges, that of Waterloo opened in 1817, and that of Southwark, completed two years later; hospitals and colleges; and public offices like the new Custom

House (1817) and the new Post Office; London University—and the new Corn Exchange, in Mark Lane, to mention but these, follow one another in bewildering profusion, all bearing the implicit hall-mark of the classicism dear to a generation which found brick-work a little low, and elected to exchange it for the meretricious glory of stucco, or, where funds permitted, by a daring excursion into stone. It was in the eyes of our forefathers all very effective; and has, through the process of years, come to have a sort of historical interest for us now, just as have the inlaid tables, and wax-flowers and bead purses of a slightly later period. But its dreadful monotony must, one imagines, really have been oppressive; and it may be that, added to an intensely respectable *aura* which came in with Queen Victoria and the Prince Albert, that highly educated well-meaning gentleman, rather like a royal school-master abroad, it was this solemn architectural respectability which had not a little to do with the proverbial dullness of the early drab-Victorian period.

RESPECTABILITY AND DULLNESS ■ ■ There is, of course, nothing to sneer at in that era, one of the most remarkable as it was, in the history of the country, and one in which the roll of great men in so many directions is almost unrivalled. But that it was dull and heavy, its furniture and its dress prove conclusively. These things were more marked, of course, in London than elsewhere; because in a great city individuality becomes, where it is present at all, swamped in the commonplace, and everyone looks more or less modelled on one pattern. The very children had become miniature replicas of their "dear parents," and the delightful little creatures portrayed by Reynolds and Gainsborough, had been replaced by the rather stilted and uncomfortably dressed youngsters who look at us from the canvasses of a thousand indifferent hack-portrait painters, as they looked to their contemporaries, sedately pacing the paths of Kensington Gardens or walking delicately in the select



TOWER BRIDGE ■ This photo shows the opening in 1894. It is designed with a carriage-way that can be raised to admit large vessels to the Pool, which lies between it and London Bridge. (Photo: Mansell.)



THE ADMIRALTY ARCH ■ Designed by Sir Aston Webb, it was built in 1910 as part of a memorial to Queen Victoria. At present it contains the residence of the First Sea Lord. (Photo : Mansell.)

seclusion of the central gardens of the squares.

THE MAKING OF VICTORIAN LONDON ■ ■ The development of London in the west and north made astonishing progress during the earlier half of Queen Victoria's reign. There is no space here in which to particularise what was about this time added to the residential portion of the metropolis, or what has since been achieved in this direction, but as an instance of how enormous has been the spreading of "the Wen," as Cobbeht was wont to term it, I may mention that in 1860, there were only four houses occupied in Queen's Gate Gardens, and that, then, all to the west of this spot, now thickly covered by houses, was open country, and an orchard which occupied the site of Cornwall Gardens was only cut down in 1862. Where Cadogan Square and Lennox Gardens are now, was then a large space occupied by Prince's Club, where half a century ago you might have seen the great W. G. Grace batting to the bowling of Spofforth (the Demon); while on Notting Hill was a race-course from 1837

to 1841, occupying the spot where Ladbroke Square and its adjacent streets and houses are now.

The amusements of the Londoner during the earlier part of this period were largely a reflex of the educational *aura* emanating from the Court. Science was in the air, and they regarded retorts with something of the same affection as the young now regard cocktails. The Royal Institution, in Albemarle Street, was a magnet and Faraday's words had weight. Even the Panoramas, Dioramas, and other similar attractions with names even more portentous, had a school-mastery air, and the powder was so mixed with the jam that the young could hardly have known the difference.

THE RISE OF SCIENCE ■ ■ Science was indeed to the fore with amazing results. Before the third decade of the nineteenth century London was without railways, without the telegraph, without the postal arrangements initiated by Rowland Hill. Surgical operations took place without anæsthetics; telephones were not dreamed of for many years after 1837; and had anyone

seriously suggested the gramophone or the cinema or hinted that flying would be possible, he would have been regarded as a fit inmate for Colney Hatch. To-day we have become so accustomed to take for granted the marvels among which we live that life without them would seem to the bulk of London's population impossible; and we look back with wonder on the day when such scientific small deer as balloons and diving-bells created astonishment, and when it took far longer to get from London to Brighton than it does now to get to Bath or Birmingham.

Medicine, with sanitation as a natural corollary, has made such strides, under outstanding men like Simpson and Lister (to name but these two benefactors) that were it not for wars and motor-cars, we might all become like the Struldbrugs of Swift's dreadful irony; for statistics prove that London has become one of the healthiest spots on the earth, and the chances of dying there, except by accident, appear to be growing gradually less.

Just as in the early years of the last century a great building development took place in London, so to-day we are experiencing the same phenomenon. Vast structures are towering up to the skies on all sides; the reconstruction of Regent Street has effaced the memory of the formation of Aldwych and Kingsway and the earlier fiasco of Shaftesbury Avenue; Adelaide House and the Port of London Authority buildings on Tower Hill, to mention but two out of hundreds of new and splendid structures, have arisen in the east; while in the west we are still wondering at the new Devonshire House, and have hardly time to visit a fresh Cinema or Hotel, before a yet newer one has been opened. In the meanwhile the great Mundane movement goes on,

as Matthew Arnold once remarked, and the crush at the corner of Fenchurch Street, which he prophesied as being perennial, has taken on proportions little dreamed of by the poet whose day was one of the sedate horse omnibus and sedater four-wheeler, and long before the young lady of the period had thought of deserting her crochet or her tentative tennis to join the great army of workers, whose presence is probably after all the most significant sight which even London, with all its wonders, has to show.



REGENT STREET *The view is taken from one of the great arches that carry the Quadrant over Air Street. (Photo: Architectural Press.)*

PRINCIPAL BUILDINGS

Imperial Institute and South Kensington Museums, and others in this area.

The Albert Hall and Memorial.

St. Dunstan's in the West.

St. Luke's, Chelsea.

Westminster Cathedral.

St. John's, Red Lion Square.

The National Gallery, the Tate Gallery.

The British Museum.

The Royal Exchange.

The Custom House.

The Law Courts, etc.

The County Hall, 20th century.

The Reconstruction of Regent Street.

The Port of London Authority Buildings.

The Reconstruction of Kingsway and Aldwych.

Formation of Shaftesbury Avenue and Victoria Street.

The formation of Parliament Square.

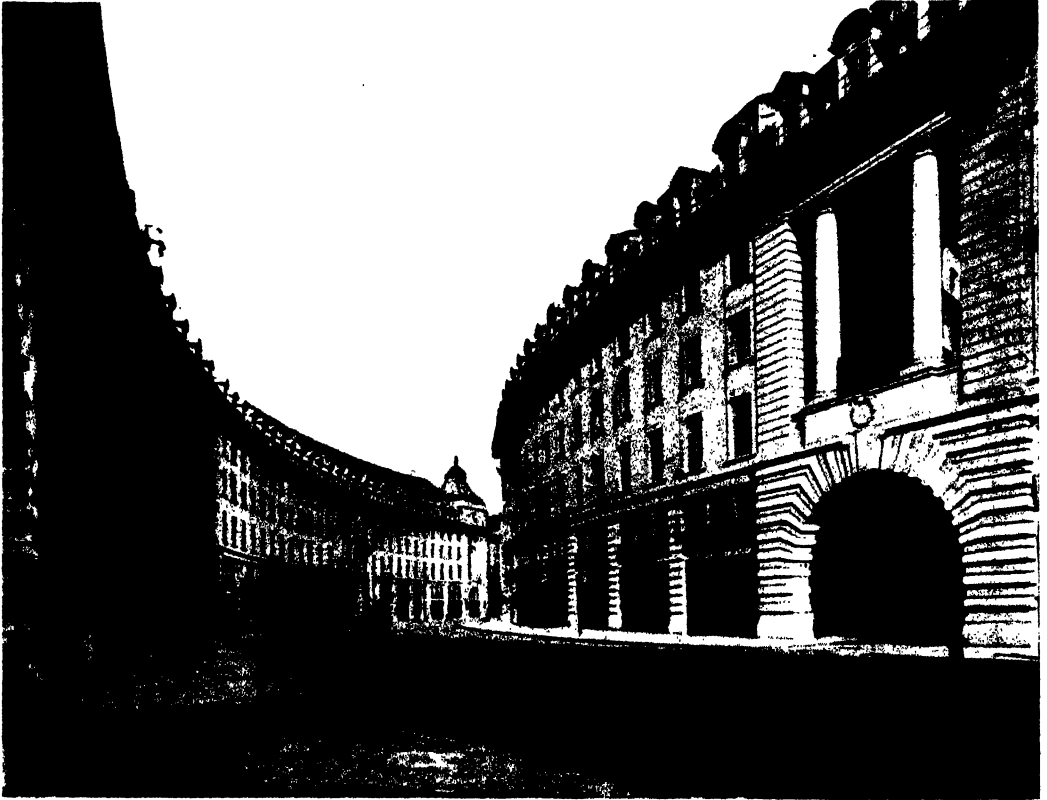
Reconstruction of Hyde Park Corner.

Rebuilding in Piccadilly, St. James's Street, Pall Mall.

The construction of the Thames Embankment.

Rebuilding of Westminster and Southwark Bridges, and building of Blackfriars and the Tower Bridges.

Besides these, there have been immense in the way of commercial structures and building operations all over London, especially hotels.



REGENT STREET ▀ On the left is the Piccadilly Hotel built from the design of Mr. Norman Shaw. The other buildings in the Quadrant were designed by Sir Reginald Blomfield. No part of the original street as erected by Nash now remains.
(Photo : Architectural Review.)

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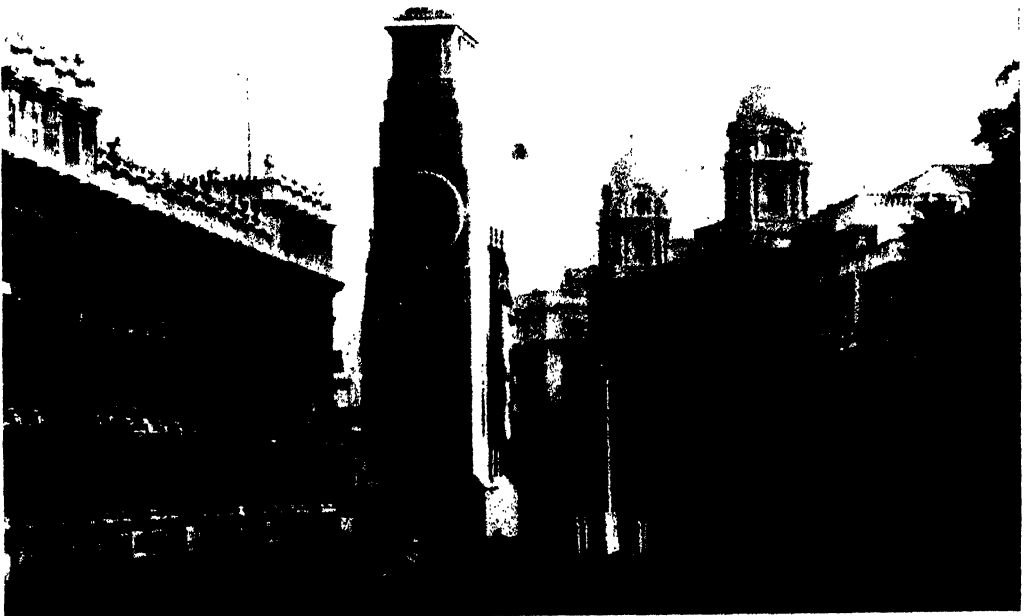
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The plans mentioned in the text have been reproduced by the London Topographical Society, and can be obtained, when not out of print, from the Secretary, 40 Baker Street, W.1. The Crace Collection of Views and Plans of London is preserved in the Print Room of the British Museum.



THE CENOTAPH, WHITEHALL. *Erected to the memory of those who fell in the Great War. It is the only object in London to which the passer-by involuntarily raises his hat.*

LIST OF CHAPTERS

CHAPTER I. — THE ORIGINS. LONDON UNDER THE ROMANS AND SAXONS.

The Origins. — Truth and Legend. — The Dim Past. — The Romans. — The Coming of Civilization. — The Emergence of London. — A Roman City. — The City Gates. — Gradual Increase. — Foreign Influence. — The Last of the Romans. — The Saxons. — Historic Obscurity. — Alfred as the Founder? — London's Progress. — The Danes.

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The Charter. — The Tower. — Westminster Hall. — St. Paul's. — London the Capital. — Monasticism. — The Jews. — London Bridge. — The Temple and its Bar. — Creation of the Mayoralty. — City Guilds. — Wat Tyler's Rebellion. — The Savoy Palace. — Strand Palaces. — London in Medieval Days. — City Amusements.

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CHAPTER IV. — LONDON UNDER THE STUARTS.

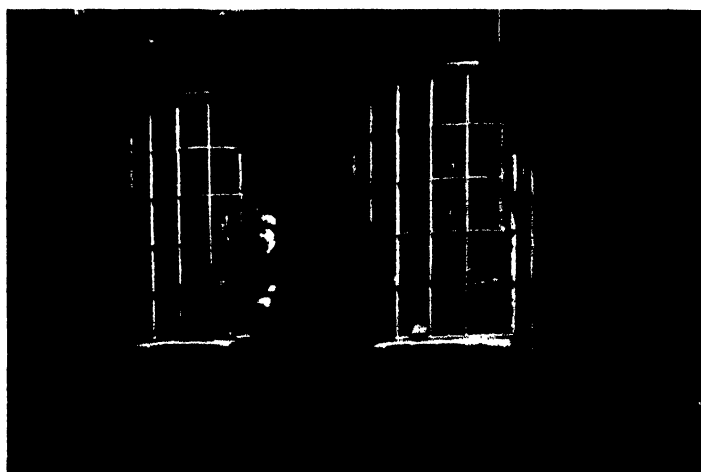
Growing Artistry in Building. — The Trained Bands — The West End in Stuart Time. — Social Life under Charles II. — Building Development. — Wren and his Followers. — The Rise of Kensington. — The Great Squares. — The Coming of Clubs — Increase in Churches.

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The South Sea Bubble. — The London of George II. — Ranelagh and Vauxhall. — The Fine Arts. — An Amazing Century. — Bridges and "Stairs." — The Seat of Fashion. — Historic Events.

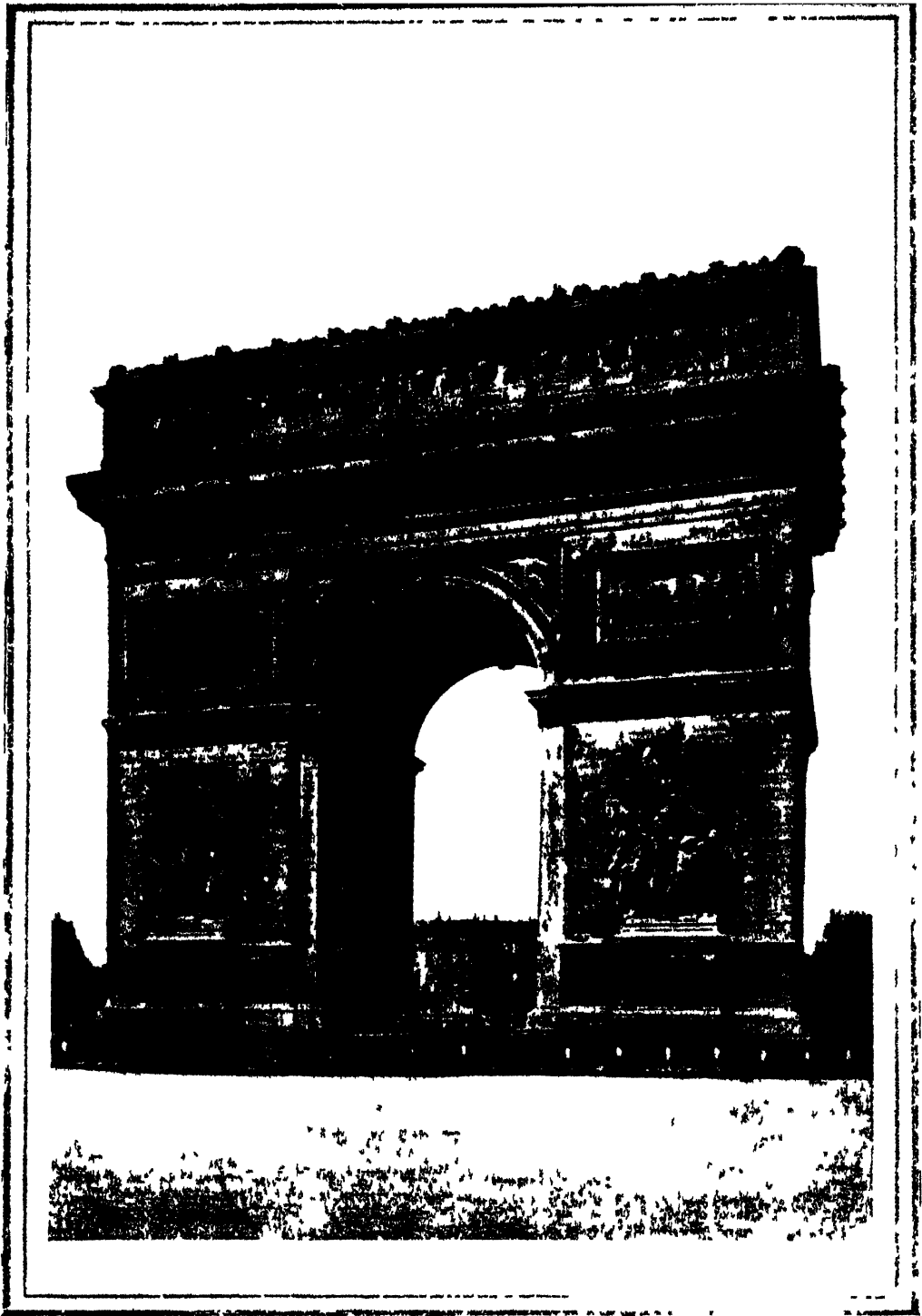
CHAPTER VI — THE NINETEENTH CENTURY

Fresh Influences. — Hyde Park in Fashion. — New Public Buildings. — Respectability and Dullness. — The Making of Victorian London. — The Rise of Science.

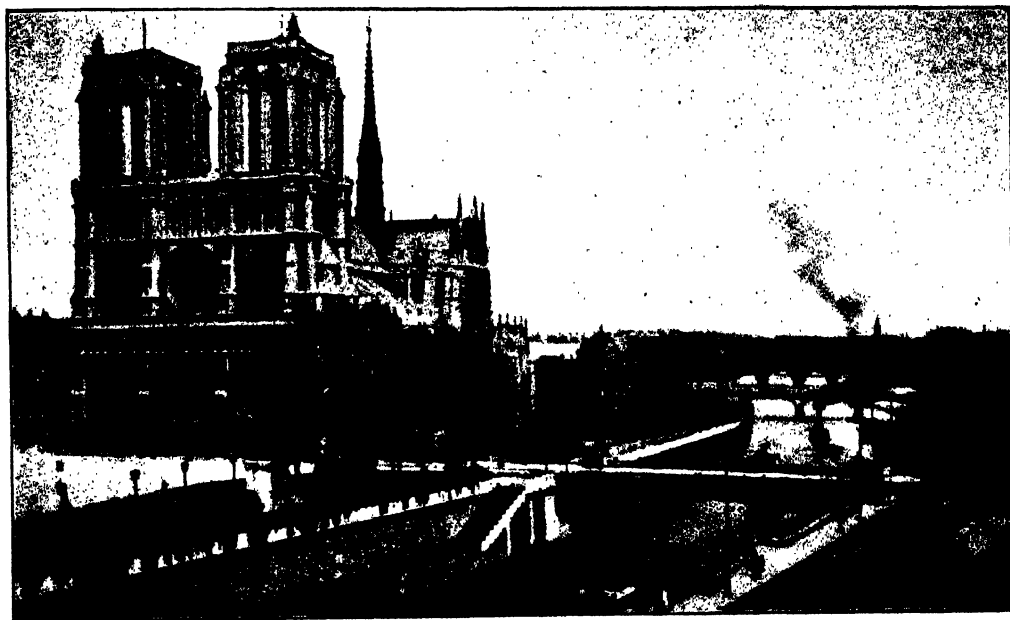


MESSRS. FRIBOURG AND TREYER'S PREMISES IN THE HAYMARKET *Perhaps the most interesting example of an old London shop front now remaining in situ*

PARIS



THE ARC DE TRIOMPHE DE L'ÉTOILE *Designed by Chalgrin for Napoleon in 1806, this immense arch was not completed until the reign of Louis Philippe in 1836. Built to celebrate the exploits of Napoleon's Great Army, it now shelters the tomb of the Unknown Soldier.*

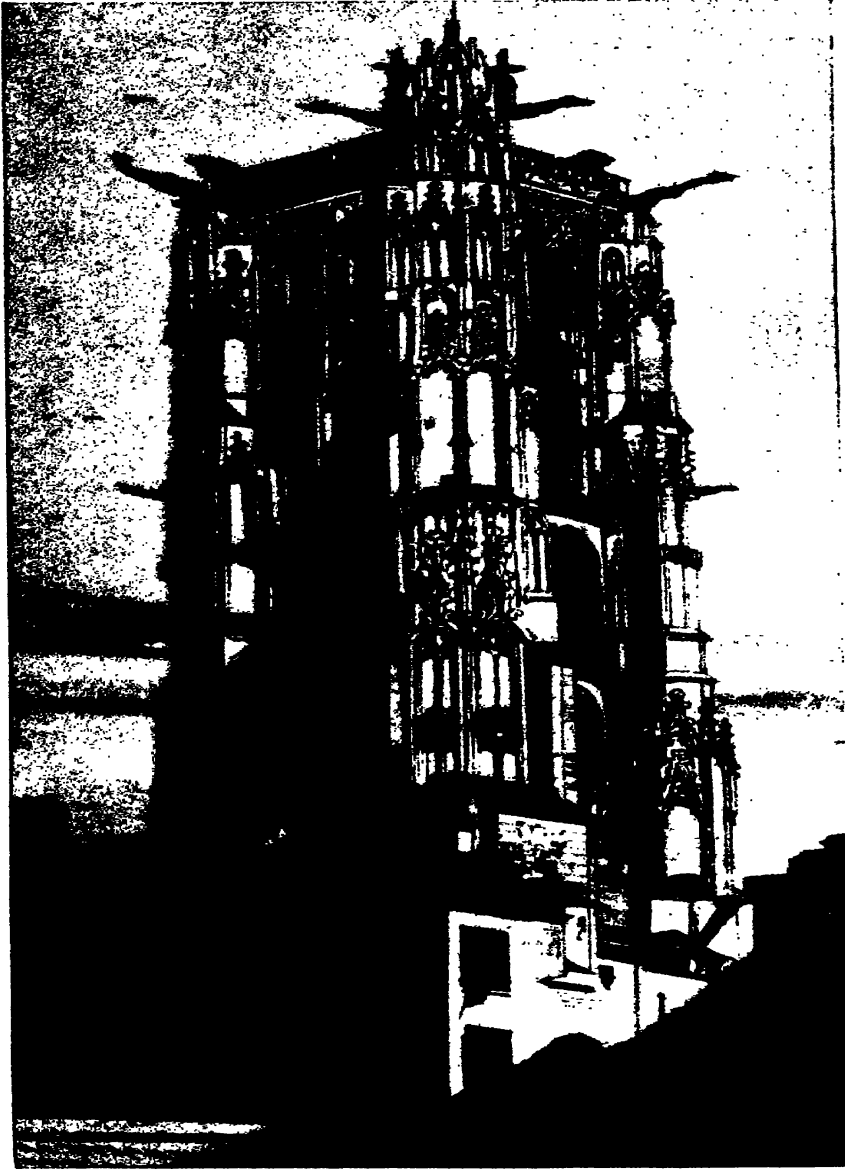


CATHEDRAL OF NOTRE-DAME AND THE QUAI DE L'ARCHEVÊCHÉ *Formerly the Cathedral stood surrounded by houses ; now it stands alone, and from the south side the whole superb building can be seen, strong and yet graceful.*

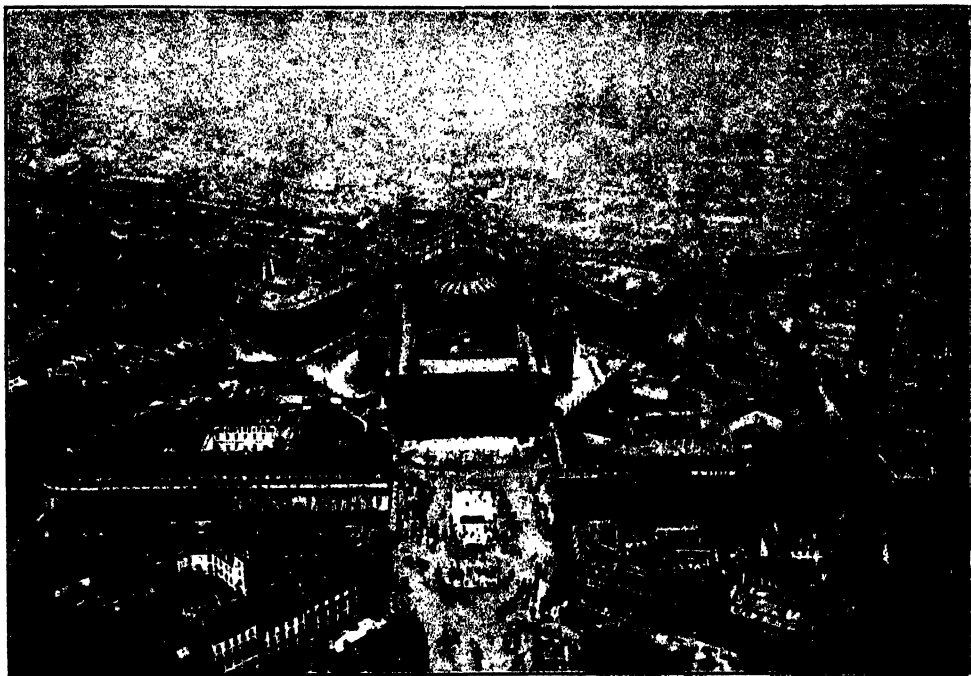
PARIS

By LOUIS HOURTICQ

LONDON: RICHARDS, PUBLISHERS



TOUR ST. JACQUES *A fine square Gothic Tower, all that remains of the Church of St. Jacques de la Boucherie, erected in the sixteenth century. From the top of the Tower Pascal carried out experiments on the weight of air. The picture is after a lithograph by A. Durand. The surrounding buildings no longer remain.*



THE OPERA QUARTER *This photograph taken from the air shows how Baron Haussmann designed streets and placed buildings so as to combine unity with variety. In front of the Opera House stretches a wide, open space from which avenues radiate in all directions.*

PARIS

CHAPTER I

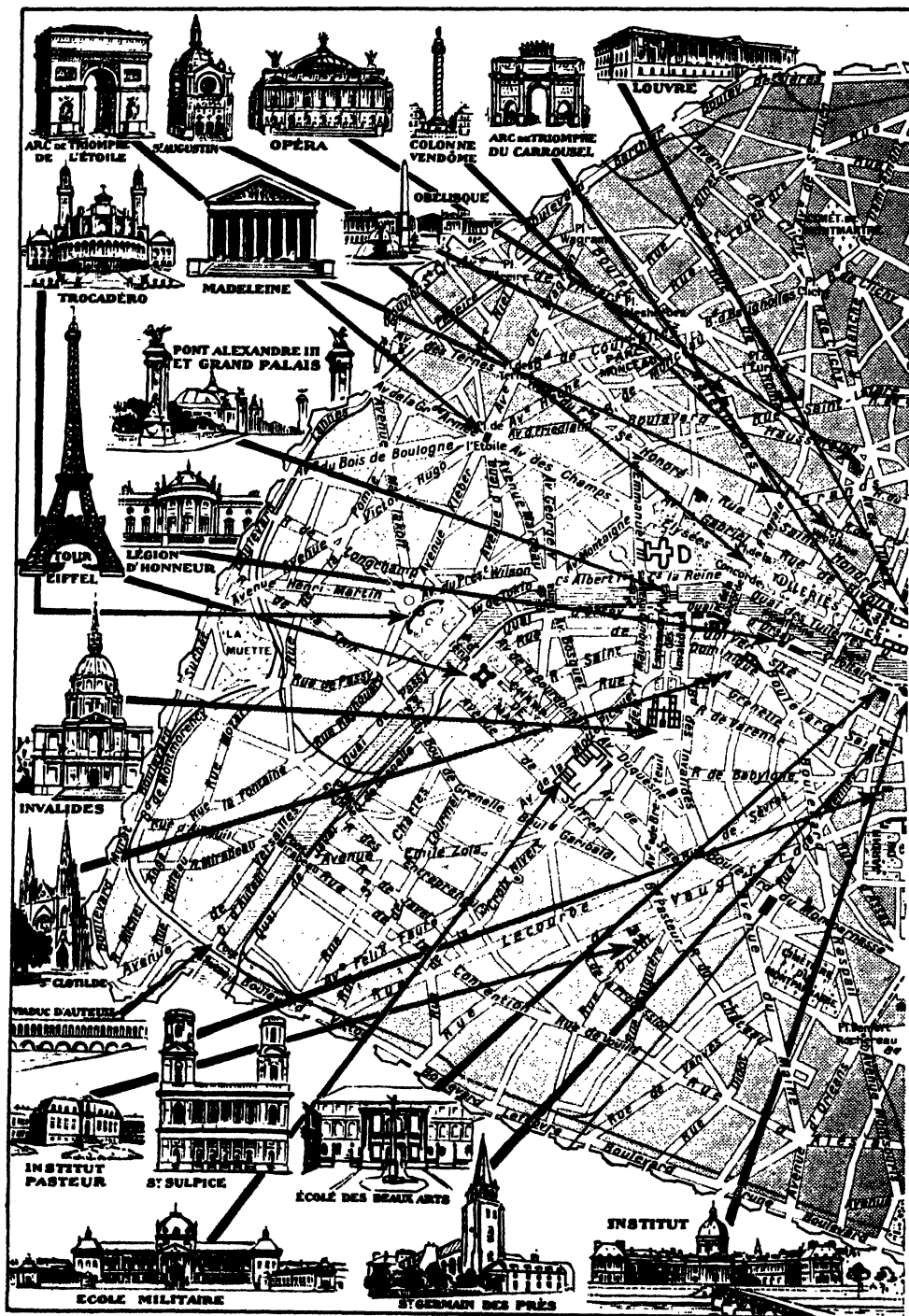
THE GEOGRAPHICAL POSITION AND PLAN OF PARIS

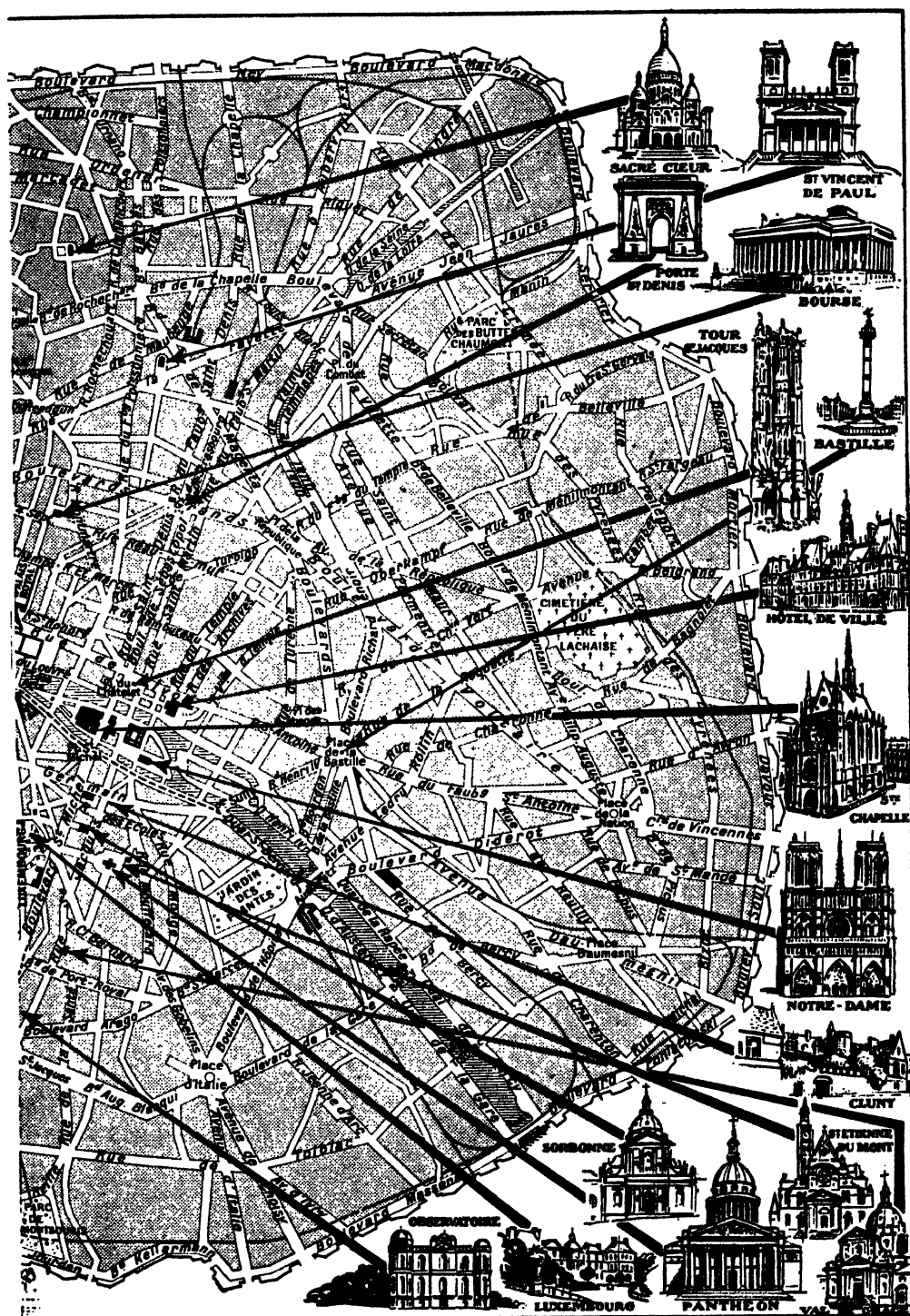
GEOGRAPHY determined the site of the great city of Paris, and influenced its growth. Rivers flowing slowly from the north and east, the Marne, the Seine and the Oise, join to the east of the city to form one fine river which slowly winds to the sea. When these rivers are in flood together, fortunately a rare occurrence, the low-lying streets of Paris on the banks of the Seine are flooded; but the island the first home of the Parisii, called the Ile de la Cité, floats proudly on the waters like the boat in the city coat-of-arms as though vindicating the proud motto: "Fluctuat nec mergitur."

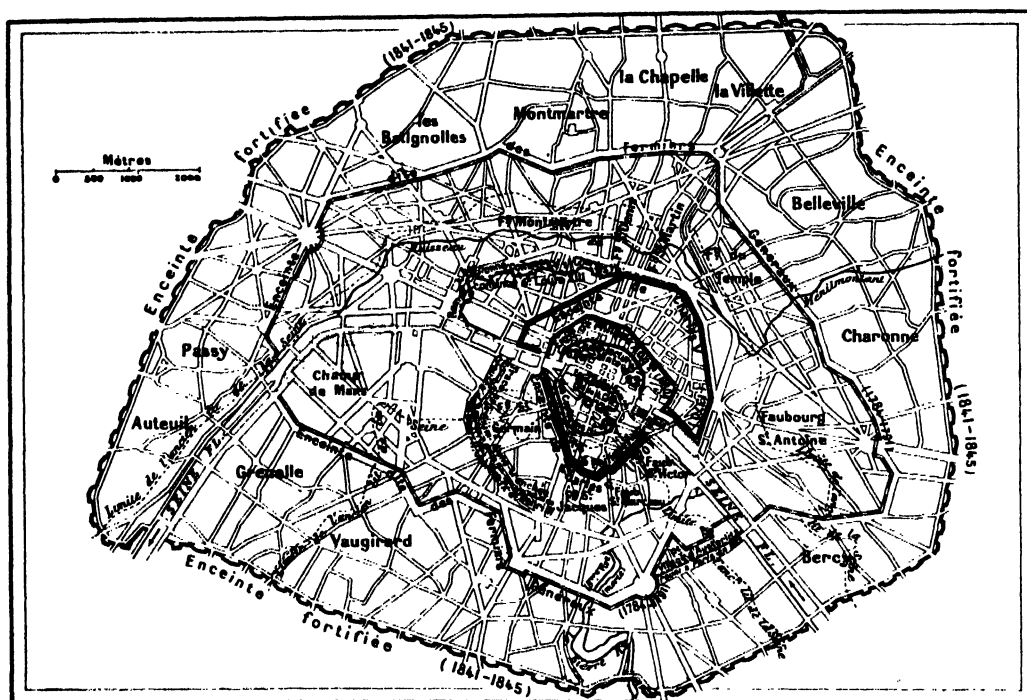
"Rivers are moving roads," said Pascal, and these roads have from the earliest times attracted men, especially to their junctions. On all

their banks towns sprang up until one of them grew large enough to be recognised as the capital; then in an ever-widening circle the towns around lost their importance and ceased growing; for big towns, like big trees, are terrible neighbours; they monopolise all the food and light.

History has but followed and strengthened the lead of Geography. A map of the roads of France will show clearly the position of Paris and the part it has played in the life of the country. The strength of the whole nation converges to this brain, and from it radiate impulses that stir the entire country. It might almost be said that France has organised its life solely in order to feed this important centre whose warmth and light







PLAN OF OLD PARIS ■ This plan shows at a glance the general method of the growth of Paris. Around the Cité as the nucleus, avenues and fortifications, growing gradually wider and wider, sprang up as the city spread outwards and extended its boundaries.

extend as far as its frontiers. A map of the roads and railways of France will not, however, reveal the paths of intellectual ideas, nor would a map of this country alone suffice to indicate these paths, for Parisian thought extends beyond the boundaries of its own country and of its own language. At this junction of all French routes there stands a lighthouse so powerful that its light is visible from all quarters of the globe.

PLAN OF PARIS ■ ■ Paris was founded on an island where two routes join ; one, the water-route of the Seine flowing from east to west ; the other, a road running from north to south. The exact centre of Paris is in front of the Cathedral of Notre-Dame, just where it is possible to look up the Rue St. Jacques as it climbs the hill St. Geneviève on the one hand, and down the Rue St. Martin on the other. To understand the history of the growth of Paris it is only necessary to study a plan of the city. When the island became too small to hold the ever-increasing population, it spread to the two banks on the opposite sides of the river, and clusters of

houses soon appeared along the roads on the banks. The two arms of the Seine that encircle the Island of the City remained for a long time the main routes of the growing town. Old boundaries gave place to new as the town increased in size, but these new walls retained the original oval shape of the first Gallo-Roman settlement ; and the river which once formed the moat around Lutetia, the capital of the Parisii, is now the principal thoroughfare running through the great city of Paris.

Since its origin Paris has been built in the shape of a circle cut by two perpendicular axes. Its successive boundaries can still be seen in the network of modern streets, and remind one of the concentric circles in a tree-trunk marking the years of its growth. The necessity for keeping within the encircling wall massed the houses together, and it was only in the suburbs that open spaces were left for gardens or walks ; but when in their turn these suburbs became part of the city, these spaces were speedily converted into building sites. Not until modern times was it felt necessary to introduce into the crowded areas parks and squares where fresh air could

be enjoyed ; and now so many avenues intersect the old crowded districts in the centre of the town, and so many squares and gardens, that very little remains of the dense areas of mediæval Paris. A few Churches alone have been spared and from around these, modern architects have cleared away the buildings that once hemmed them in, so that to-day each stands in the middle of a wide, open space.

All the modern streets are wide and cross each other at right angles, but cutting through them can clearly be seen the old narrow, winding roads. The longest of them run from the north and the south and converge towards the bridges of the Cité, whilst circular avenues around this same centre mark the various boundaries which have in succession surrounded the town.

These avenues, marking the site of the ramparts, once so necessary for the defence of the city, make Paris totally different from London ; for this latter city, although built on the banks of a river, has expanded along the roads which lead to the heart of the city. Having no circle of fortifications to keep the town within specified boundaries, London has spread out in all directions into the neighbouring country.

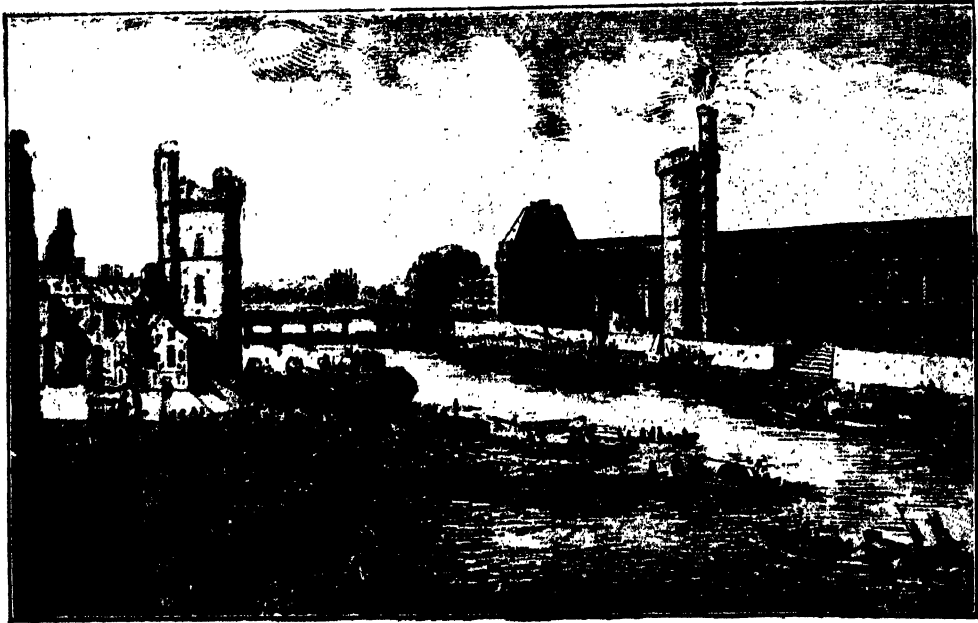
The modern towns of America which have sprung up in a few years, have been built according to a definite plan first sketched out on paper ; they are therefore as regular in their outline as a geometric design. In New York, which is built on a narrow isthmus, long avenues run parallel to the coast ; these avenues are crossed at regular intervals by other roads at right angles to them. This checkered pattern

may well suit a town where all-important traffic runs in one direction only. In other American towns that have adopted the same style of streets but have traffic circulating in all directions, every crossroad is turned into a dangerous "level crossing," for there, two equal streams of traffic meet. The only effective way of dealing with such traffic blocks is to stop all the traffic first in one road and then in the other. These alternate halts are compulsory in all the big modern towns, and the checkered arrangement of streets increases their number at every crossroad. On the other hand the radiating style of roads with connecting streets around, lessens the number of compulsory stops, for streams of traffic coming from opposite directions are far less likely to meet.

Moreover this style of street planning allows fine buildings to be shown to great advantage ; whereas in the American style, the most important and most beautiful buildings do not stand out from among the ordinary buildings. Such streets are long and monotonous, and with this style there is no hope of improving them. The wide lines, or the beautiful construction of a special building, may break up the perspective but it does not stand out sufficiently to command the admiration it deserves. Paris has been planned by capable men of wide experience who have discovered that the most practical style, and at the same time the most pleasing, is that in which roads radiate from a given centre in the middle of which can be erected a beautiful building, which will attract and hold the attention of all who pass by.



RUE ST. ANTOINE *This street led to the Bastille through the Marais district. Once the home of the aristocracy, it is now just an ordinary shopping centre*



THE LOUVRE AND THE TOUR DE NESLE *From an engraving by Israel Silvestre. On the left bank, the famous Tour de Nesle stood on the site now occupied by the east wing of the Institut. On the right bank, the Grande Galerie which joined the Louvre to the Tuileries is seen extending beyond the old ramparts which ended at the tower and the gateway called the Conference Gate.*

CHAPTER II

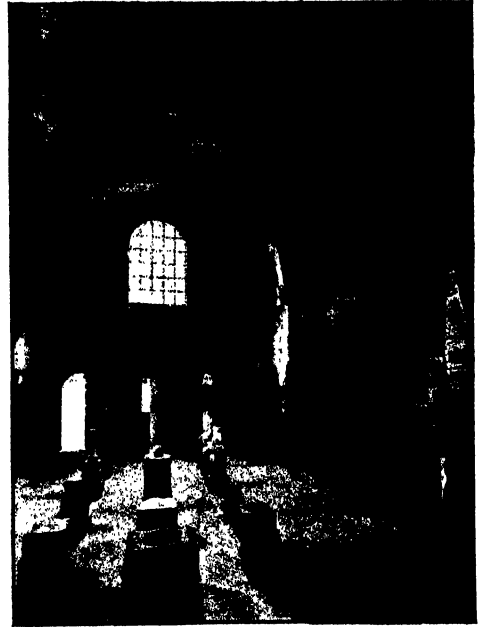
THE HISTORY OF PARIS FROM ITS ORIGIN UP TO THE 19TH CENTURY

SOME towns are visited solely because they contain so many interesting relics of the past ; to this class belong the old capitals of the Ancient Mediterranean Kingdoms. In the New World, on the other hand, the towns are proud of their youth, of their strength, and of all the promise that they hold for the future. In Rome the past completely dominates the present ; all its ruins are haunted by historic ghosts. In New York yesterday is only remembered as a standard by which to judge the astonishing events of to-morrow. Paris, however, combines both the old and the new ; no regret for the past holds back the present, or keeps in check the advance towards the future ; the ruins of the past cast no gloomy shadows over the present ; for it is in this city that new ideas and new forms are boldly championed and thus supported spread rapidly, transforming the thoughts and the taste of the whole world. Yet it must be remembered that

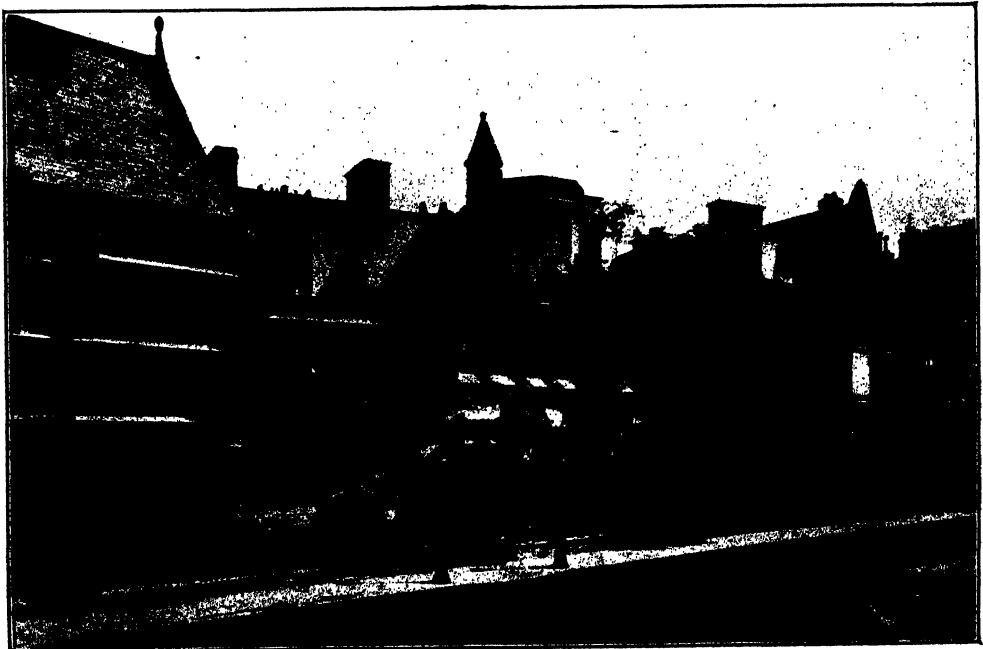
Paris the creator of changing fashions is over 2,000 years old ; the tree that sheds its leaves and bears new foliage again as the seasons pass has roots that lie twenty centuries deep in history.

LUTETIA *■ ■* All traces of the city Lutetia founded by the Gauls and inhabited later by the Romans, have long since disappeared ; but the ground on which it was built still preserves some of the remains of the old town so often forced to extend its boundaries. Each time that building operations have to be carried on in the Island or on the south bank of the River, pick-axes reveal traces of the former town and even of pre-historic dwellings. These remains are very varied and range from hewn flints, bones and Gallic coins, to underground constructions which point to the fact that the Island was once surrounded by a rampart and that there was a

palace in the centre of the old town. The south bank is especially rich in old buildings which show how important Lutetia was at the end of the Roman Empire. Near the pretty little Gothic Hôtel de Cluny stands a Thermal Bath said to have been built by the Emperor Julian, and there under a high vaulted roof in the IVth century the Parisii came to bathe in water brought to the Baths by aqueducts. This same roof to-day shelters interesting relics of ancient and mediæval Paris. Other ruins at Arcueil show the work that was done to bring water from Rungis in aqueducts. On the eastern slopes of the Ste. Geneviève hill near the Rue Monge, a fine amphitheatre which has been brought to light, called the Arena of Lutetia, makes it very easy to reconstruct the far-off days of the Roman occupation. One can see in imagination the inhabitants of Lutetia seated, on festive days, on the great stone seats watching plays, or turns such as we now see only in a circus ; for the arrangement of the arena shows that both forms of entertainment were carried on in it. In the heart of the Cité on the very site now occupied by the Cathedral of Notre-Dame stood a temple, for under the Choir of the Cathedral was found an altar dedicated in the reign of



ROMAN BATHS ▯ *These Thermes or Baths are said to have been built by Julian the Apostate at the beginning of the fourth century. They now contain old stones dating back to the Paris of Gallo-Roman days.*



HOTEL DE CLUNY ▯ *A beautiful building erected at the beginning of the sixteenth century. Behind the strong wall, covered with climbing plants, can be seen the interesting façade. In the Garden are fragments of Gothic Sculpture ; in the galleries and various rooms is a wonderful collection of beautiful and rare objects of the Middle Ages and of the Renaissance*

the Emperor Tiberius to "Jupiter the good and great." The modern houses of the south side as well as the buildings on the island have been erected on sites which were built upon by the Gauls and Romans, and modern excavation often bring to light traces of these old constructions. Relics of these times can be seen in the Carnavalet Museum and from them we gather that the Parisii at the time of the Roman occupation led a comfortable and pleasant life in their little island home. The Emperor Julian whose statue has been erected in the Thermal Baths, even chose this town to live in, and wrote praising it, saying that he liked its situation and climate, mentioning also that figs and grapes were grown on the island. The example set by the Emperor Julian has

never been forgotten, for Paris is still visited by Monarchs when on holiday.

PARIS IN THE TIME OF STE. GENEVIÈVE ¶ During the first centuries of the Christian era no important buildings were erected in Paris; nevertheless reminders of these times still exist, for churches, abbeys and districts bear the names of the Evangelists who brought Christianity to the Parisians. Montmartre, the Mount of Martyrs, was the scene of the torture of St. Denis and of his companions Eleuthère, and Rustique; not far off, a little more to the north, the Abbey of St. Denis proudly enshrines their remains beside which lie the bodies of the Kings of France. At the beginning of each year, a crowd of pilgrims gather on the Ste. Geneviève hill to kneel before the shrine of the Saint who saved the town from invasion and famine. The people of Paris still reverence their protector; their patron saint seems ever near, for in the Panthéon at the top of the hill, Puvis de Chavannes has painted her watching over the sleeping city. All traces of the old church of St. Marcel disappeared when Notre-Dame was built, but the long-dead Bishop is not forgotten for a district near by has been named after him. Another Bishop, St. Germain, has given his name to the fine Abbey of St. Germain-des-Prés where the Merovingians, the first dynasty of French Kings, are buried. Its old rustic tower recalls the time when it was surrounded by fields and meadows, for until the XIIth century it stood outside Paris. St. Martin the evangelist who did so much for Gaul, St. Jacques whose retreat in Spain attracted many people to the south, these and many others have given their names to buildings and streets in Paris. The streets especially remind one of the early days of Christianity; the Rue St. Martin and the Rue St. Denis leading to the north of the Cité; and the Rue St. Victor, Rue St. Marcel, Rue Ste. Geneviève, Rue St. Jacques and the Rue St. Germain to the south. In the capital of France, as elsewhere in the country, there are no traces of buildings of this period; but how many names of towns and streets bring to mind the early Christian and Monastic days; what pleasant memories they evoke of the Benedictine Orders that saved civilisation and prepared the world for the Middle Ages.

During the First Dynasty, Normans came up the Seine and invaded the country as far as Bourgogne, and then besieged Paris. All the river-side dwellers hurriedly sought refuge on



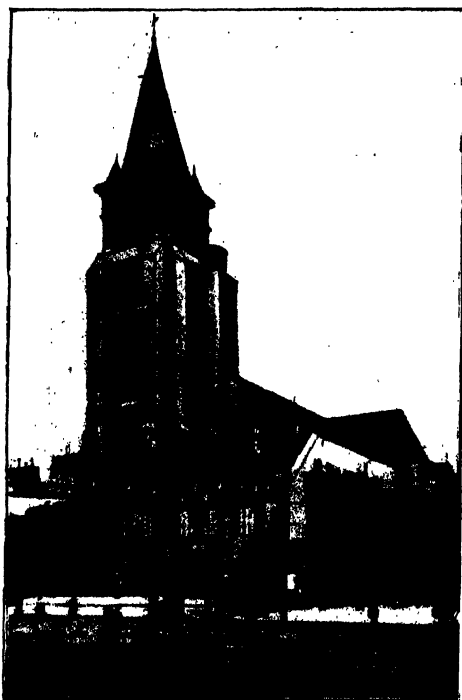
STE. GENEVIÈVE WATCHING OVER PARIS (By Puvis de Chavannes) ¶ This painting in the Panthéon, formerly called the Church of Ste. Geneviève, perpetuates the memory of the Patron Saint of the Parisians.



THE ARENA OF LUTETIA ▯ *This amphitheatre has been recently brought to light. Descriptions of it had been found in old chronicles, but it was discovered only by accident. It dates back to the third century.*

the island, and during the siege, twelve defenders of a tower on the left bank of the river, at the south end of the Petit Pont, fought until all were killed. Their names, which were discovered in an old chronicle, have been engraved on a slab of marble which has been placed on the very spot where they died.

PHILIPPE AUGUSTE AND ST. LOUIS
 ▯ ▯ From the XIIth century the history of French architecture ought to be visible in the buildings of Paris, but examples of the Roman style are rare and only to be seen in a few columns and capitals in the church of St. Germain-des-Prés, and in the apse of the church of St. Martin-des-Champs. Although most churches in different parts of the country were built in this style, yet Paris has few examples of this period. The city is, however, rich in fine remains of the Gothic style which count among its most beautiful possessions. As France became more powerful, so Paris grew. Philippe Auguste will always be remembered as the King who worked to extend his kingdom and to beautify the capital. The most important streets, where lived more than a hundred thousand inhabitants, he had paved; he enlarged the boundaries of the city making the surrounding wall much bigger than the one built in the time of the Capetians. This



ST. GERMAIN-DES-PRÉS ▯ *The tower of this Church is one of the oldest buildings in Paris; the nave dates back to the tenth century.*



APSE OF THE CHURCH ST. MARTIN-DES-CHAMPS ▯ One of the few remains of Classic architecture in Paris. Of the old Priory of St. Martin-des-Champs there is only this Church left. The apse is Classic, the nave Gothic, and the refectory is a fine example of the Gothic architecture in the thirteenth century.

new rampart extended from the Louvre along the north side of the river as far as the Ile St. Louis, and along the south side it encircled the hill of Ste. Geneviève. Traces of this wall are still to be seen in the following streets : Mazarine, Monsieur-le-Prince, Fossés-St.-Jacques, Cardinal-Lemoine. The south side, which developed less rapidly than the north preserved this wall for a long time, and the suburbs that grew up outside it took the names of districts inside,—e.g. the suburbs of St. Germain, St. Jacques, St. Marcel and St. Victor. The houses on the north side soon stretched beyond the wall of Philippe Auguste and two centuries later reached the outer wall set up by Charles V, 500 yards away from the first. The suburbs of St. Honoré, Montmartre, St. Denis, St. Martin, Temple, and St. Antoine were now a thousand yards from the heart of the city. This new rampart was joined to the Seine by the Louvre of Philippe Auguste. At this time the Louvre was an old dungeon built to defend the gateway of the river against English and Norman invasions. This old dungeon was soon replaced by a finer building, the palace of the future kings. Around the gardens and avenues which later led to this palace has sprung up Western Paris.

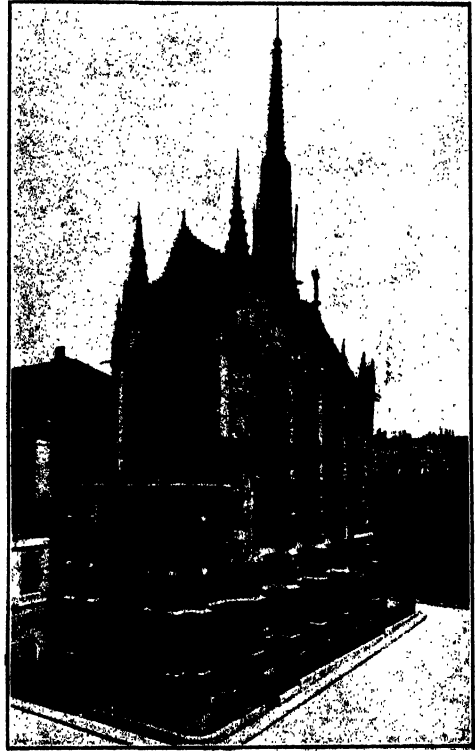
All over France towns were giving evidence of their increasing strength and power by

building wonderful Gothic cathedrals. On the Ile de la Cité, Maurice de Sully began the building of the Cathedral of Notre-Dame, which was later completed in the reign of St. Louis. A portrait of the founder can be seen in the St. Anne porch on one of the panels where he stands on the right of the Virgin. Shortly afterwards, in another part of the island, St. Louis built in the middle of his palace grounds the Sainte Chapelle, a wonderful piece of architecture, or rather a shrine of stone and glass where was worshipped the Crown of Thorns, a relic from the Holy Land. At the same time municipal life in Paris was being organised by Etienne Boileau, Provost of the city. The King had also chosen the most upright judge in the kingdom to administer the law and establish justice in the Capital. In 1257 the King gave to Robert de Sorbon the ground adjoining the Thermal Baths in order that he could build there the first Paris University ; from this date an almost independent republic of students and professors sprang up on the south side of the river.

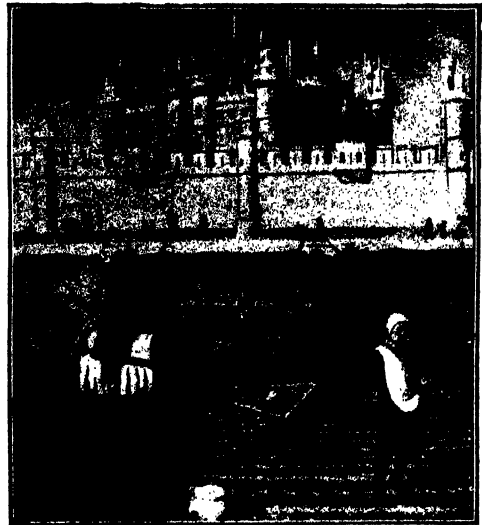
CHARLES V ▯ ▯ The fourteenth and fifteenth centuries were times of great disorder and violence for Paris. All political strife was now concentrated in the city itself. Quarrels between supporters of different

dynasties broke out and adherents of opposing parties fought in the streets. After the first defeats in the Hundred Years War, Etienne Marcel, the Merchant's Provost, or Mayor as we should call him, tried to force control by the citizens on the all-powerful monarchy; later Paris was torn by the quarrels between the Burgundians and the Armagnacs, and between the English and the French. When the strife died down and Charles VII came back to his capital, he only stayed for a short time; during their exile the Kings of France had become very attached to the country district in which they had been forced to live, and for some time to come they lived and died in their castles on the River Loire. When Henri IV finally came back to Paris he soon left the city itself and retired to Versailles to live. Since the time of Etienne Marcel life on the island seemed rather too troublous for a king to venture into its midst; the government of a country ought not to be threatened by street brawlers.

So mediæval Paris passed away and left behind only a few buildings; a classical type of architecture replaced the earlier Gothic style. A few churches, notably the churches of St. Séverin and of St. Merri, the Towers of the Conciergerie, together with the Hôtel de Sens, and the Hôtel de Cluny still stand, the only remaining vestiges of the mediæval town. To picture to oneself what the streets of the fifteenth century were, one has only to visit



THE SAINT-CHAPEL *✱* Erected in 1245-48 for the reception of relics sent from the Holy Land by St. Louis.



THE PALAIS DE JUSTICE AND THE LOUVRE *✱* In the Palais de Justice to-day the towers and the Sainte-Chapelle are all that remain of the mediæval royal palace. The Louvre of Charles V has entirely disappeared. (Miniatures from the "Très Riches Heures du duc de Berry," Chantilly.)



THE PALAIS DE JUSTICE $\approx$ The Tour de l'Horloge and the Conciergerie, all that remain of the palace built by St. Louis and Philippe le Bel, can still be seen reflected in the river; these Gothic buildings now form part of the palace built during the Second Empire.

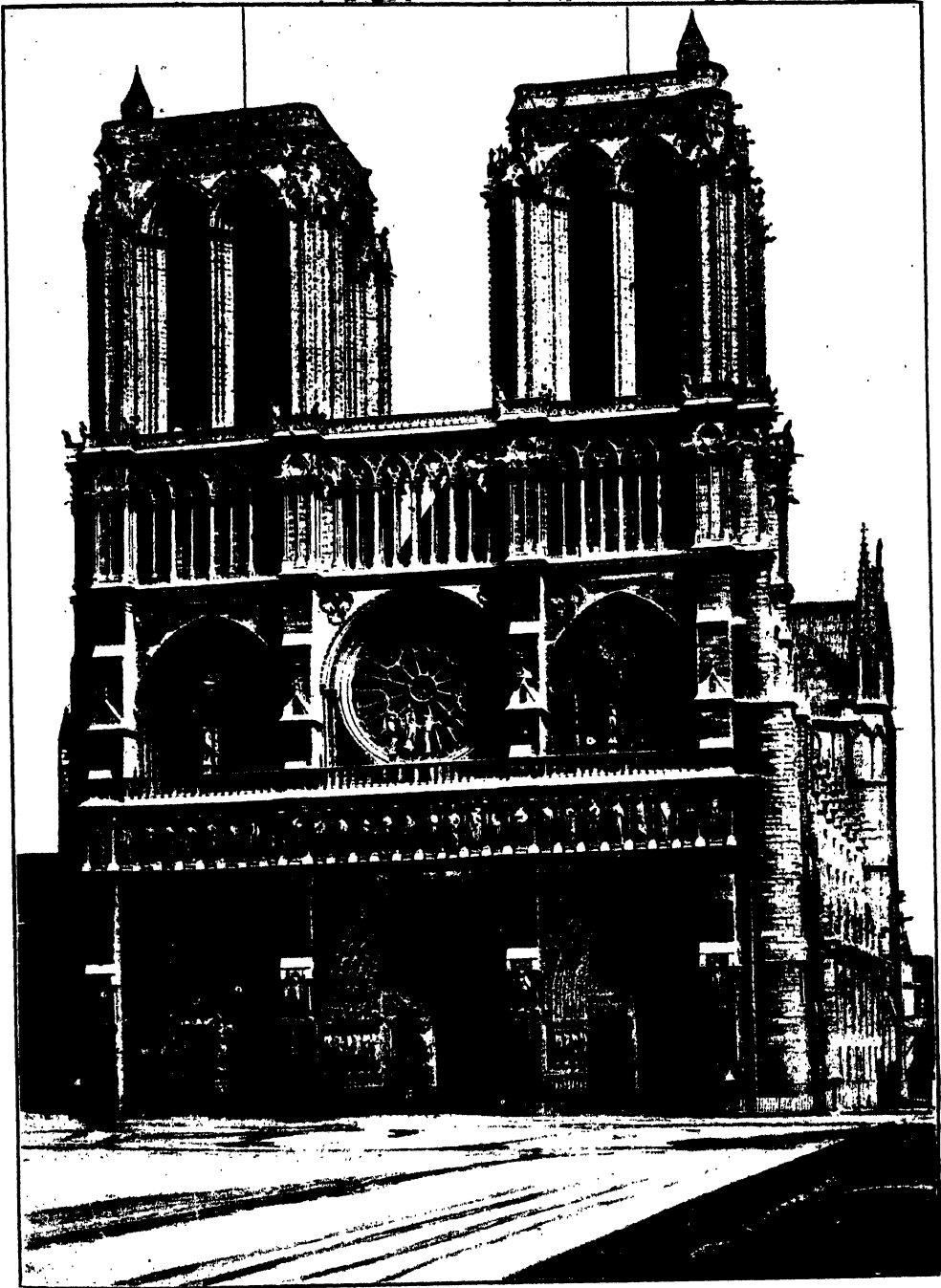
the old quarters of Troyes and Rouen, for these towns underwent the same changes as



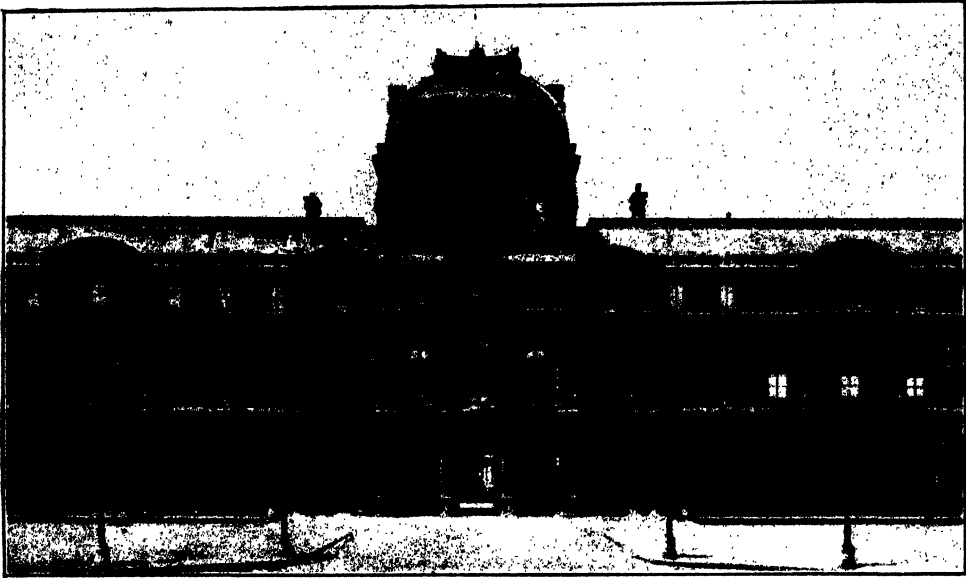
THE PETIT PONT $\approx$ This view, showing the towers of Notre-Dame, is part of an etching by Meryon.

Paris, and being situated on the same river they no doubt resembled the great city in many respects; but life has flowed on more evenly and slowly in these towns and time has dealt more kindly with them. In Charles V's reign Paris was a famous city noted for its size and beauty. History records that when the Emperor of Germany visited Paris he was shown all the most important buildings of which the Parisians were so proud. Charles had two residences, the Palace of the Louvre which formed the western gate of the city and the Palace of St. Paul which opened on to the eastern gate of the Bastille. The enclosing wall built by Charles included these two royal forts; it was this same wall that checked the attack of Joan of Arc when, at the head of the Dauphin's army, she tried to wrest the city from the hands of the English. On the north side of the river the wall surrounded a wide crescent of houses with pointed gables from which stood out here and there several steeples, which in their turn were overshadowed by the powerful Towers of Notre-Dame. On this side of the river the town had not yet reached the hills whose uncultivated slopes, here and there covered with woods, stretched to the north and east.

When the Royal House returned to Paris to live in the reign of François I, his first care was to build a palace in the style of the period. The old feudal castle was pulled down and the materials used to build the Louvre designed by Pierre Lescot. The style of architecture was entirely new and called the Renaissance. All over the city this new style was replacing the old. The Hôtel de Ville, the Town Hall of Paris, designed by Boccador and Chambiges,



CATHEDRAL OF NOTRE-DAME ▯ The façade is one of the most beautiful in the world, not through its ornamentation which is rather severe, but by the wonderful balance of its lines. The strong vertical buttresses stand out boldly and are crossed by two horizontal galleries, thus forming six rectangles. The three lower sections contain the large recessed Gothic portals; the three upper are filled by windows including the fine rose window in the centre.



THE QUADRANGLE OF THE LOUVRE AND THE PAVILLON HENRI II ▯ The left wing was designed by Pierre Lescot and decorated with bas-reliefs by Jean Goujon. It was this part that determined the style of the rest of the building erected by Lemercier and Le Vau. Here stood the Louvre built by Charles V in 1380, the site of which can be seen in the quadrangle of the present building.

had replaced the old houses with the classical pillars. The Palace called the Tuileries, designed for the King by Philibert de l'Orme, afforded the sovereign a residence outside the city. The next essential was to join the Louvre and the Tuileries by a long gallery along the river bank; thus laying the foundation of the great modern Palace. At this point a new bridge called the Pont Neuf was also built so that the King could cross the river without having to go all through the city. This bridge was finished in the last quarter of the sixteenth century and proved very useful to all who wished to visit the great St. Germain Fair held on the south side of the river. Thus little by little, the city was creeping westwards.

HENRI IV AND LOUIS XIII ▯ ▯ It was in the reign of Henri IV after his return to the capital, that Paris as it is to-day, began to supersede the Paris of Mediæval Times. A great many of the houses built in this reign are still standing. The older houses with their pointed gables were being replaced by square buildings with rectangular roofs, the walls of which were much more strongly built and no longer decorated in the Gothic style by carved wooden beams. Since these days houses have been renewed many times

but the streets have still much the same appearance, for modern architects build in the same style but tend to make it more regular, more harmonious; the only additions they make are decorations in the classical style. During the reigns of Henri IV and Louis XIII the district called the Marais, in the east of Paris, was mapped out according to a set plan. The streets so built were given the names of the French Provinces. The Place Royale, to-day called Place des Vosges, was surrounded on all sides by houses built of red bricks and white stone surmounted by high slate roofs. Later a statue of Louis XIII was erected in the middle of the square. At the western end of the city a similar open space was planned, the Place Dauphine, with the same kind of houses around it. This space was triangular in shape; its base adjoined the Louvre Palace, and its apex extended as far as the space in front of the Pont Neuf, where the statue of Henri IV stands. These two successful attempts at town planning soon led to others.

The aristocracy of the city and the wealthy upper middle classes lived, in the reign of Henri IV, in great mansions with imposing entrances and fine façades built in a severe classical style. The Luxembourg Palace was built by Marie de Médicis, the widow of



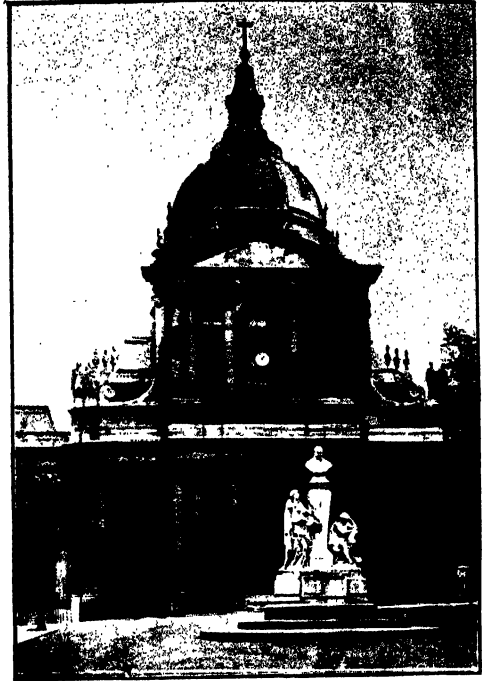
PLACE DES VOSGES / Formerly called *Place Royale*. It was enclosed by massive red and white houses in the reign of Louis XIII, and stood in the centre of the aristocratic district of the Marais Quarter. It is still one of the most picturesque squares in Paris, and as peaceful as the quadrangle of some old college. The houses of brick and stone with their slate roofs make a very pleasing effect.



THE LUXEMBOURG / This mansion built by Salomon de Brosse for Queen Marie de Médicis probably reminded the Florentine Princess of the Pitti Palace and the Boboli Gardens at Florence. It has now been transformed into the Senate House. The beautiful gardens in front make a charming setting for the palace.



THE VAL-DE-GRAVE CHURCH ▯ Formerly a Benedictine monastery, built by Anne of Austria, it was converted into a military hospital by Napoleon I.



THE SORBONNE CHURCH ▯ This Church is all that remains of the old Sorbonne built by Richelieu. It is now surrounded by the new buildings. It contains the tomb of the great Cardinal, its founder.

Henri IV, near some beautiful gardens; and to-day both the Palace and the gardens which have changed but little since her day, form one of the most pleasant corners of modern Paris. In the Marais most of the old mansions have lost their former grandeur and are now inhabited by shop-keepers, but in spite of the signs that now hang from them, and the goods with which they are surrounded, the old walls still bear an air of distinction. The Hôtel Lambert and the Hôtel Lauzun are the finest examples of this aristocratic architecture.



THE PANTHÉON ▯ This building on the top of the Ste. Geneviève hill was designed by Soufflot and dedicated to Ste. Geneviève. It is now a memorial temple dedicated to the "Great Men of France."

It was during this reign that convents were built outside the city walls where there was more land available, for each stood amid extensive grounds. (In the nineteenth century these sites were found to be admirably suited for hospitals.) Inside the walls, churches, replicas on a small scale of St. Peter's in Rome, were being built by the priests. Above the Gothic towers and steeples, above the Paris roofs, rose the graceful domes of the Val-de-Grâce, of the Sorbonne and later of the Invalides and the Church of Ste. Geneviève (Panthéon).



THE CHURCH OF THE INVALIDES *is* The most beautiful of the " Jesuit " Churches in Paris. It was designed by J. H. Mansart. The façade and the gilded dome are very fine. Erected during the reign of Louis XIV, this building now contains the ashes of Napoleon brought from St. Helena. The sarcophagus is in a marble well in the centre of the Church, immediately beneath the dome.

PARIS

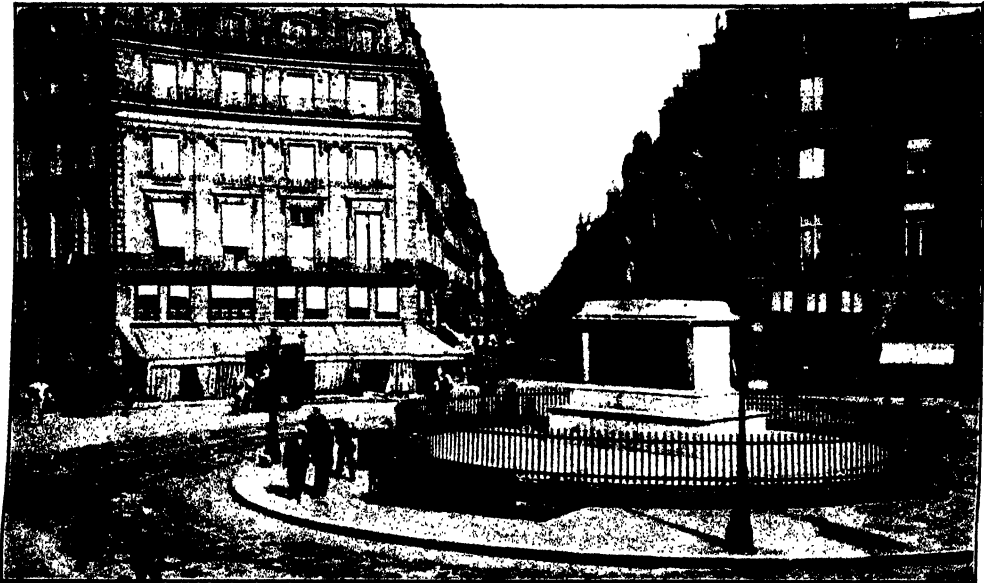


PORTE ST. DENIS ▯ This arch was erected in 1672 by the city of Paris in honour of Louis XIV. The carvings by Girardon and Augier represent the victories during the war in Holland.

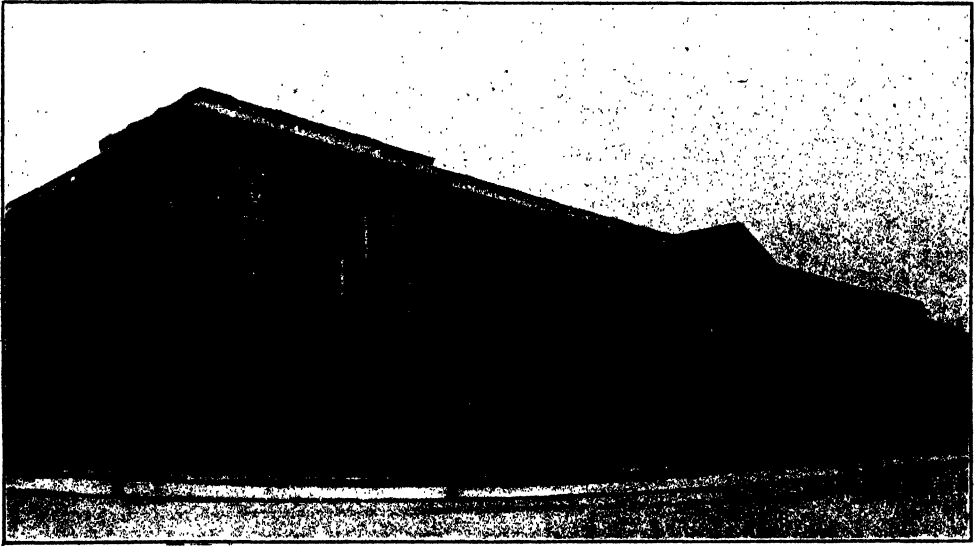
LOUIS XIV AND LOUIS XV ▯ ▯ Although the Kings of France still preferred to live outside the city, yet Paris was looked upon as the official place of residence, and Henri IV, Louis XIII and Louis XIV all

went on with the building of the new Louvre, begun by François I. A long passage along the bank of the river joined the Palace designed by Pierre Lescot, to the Tuileries designed by Philibert de l'Orme; the square quadrangle was finished next; then the Colonnade opposite the church of St. Germain-l'Auxerrois, was constructed from the design of Claude Perrault. This style of building with its fine façade has been extensively copied in modern architecture. Although Louis XIV preferred Versailles to Paris, the capital continued to grow and the people dedicated to the King the beautiful triumphal arches of St. Martin and St. Denis, to welcome him on his return home from a successful campaign in Flanders. The open spaces called Victoires and Conquêtes (the latter now called the Place Vendôme) were lined with houses built in a regular style, thus forming as it were, frames to statues of Louis the Great. Paris still continued to extend westwards.

In the seventeenth century, and right up to the time of the Revolution, the suburbs of St. Germain and St. Honoré stretched in parallel lines along the opposite banks of the Seine. Fine mansions with courtyards in front and gardens behind, were built on the



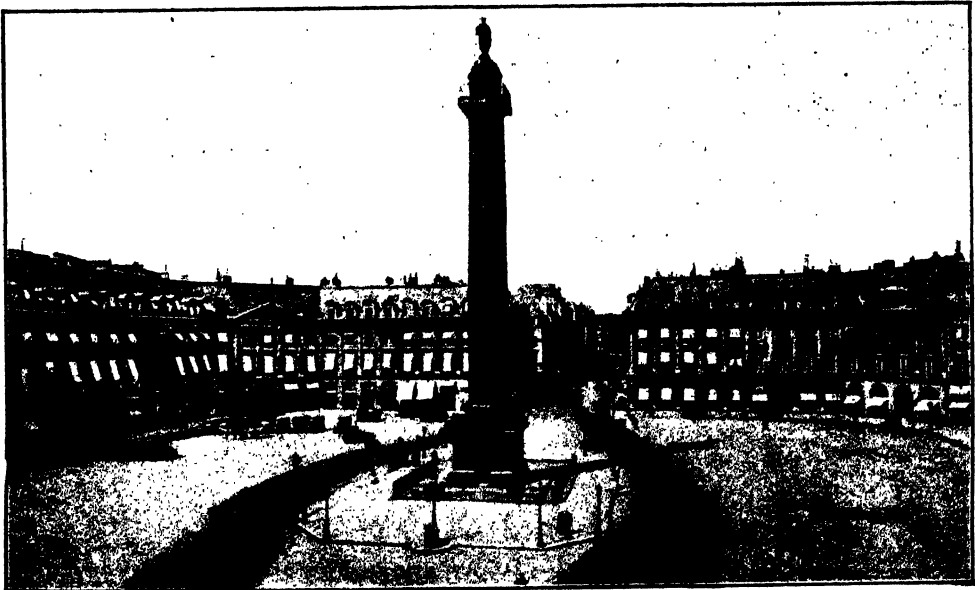
PLACE DES VICTOIRES ▯ In the centre of this square originally stood a gilded statue of Louis XIV, by Desjardins. This was destroyed during the Revolution. The present statue, designed by Lenotre, was placed here during the Restoration. The opening of the roads around it has completely changed the appearance of the square which is now a shopping centre.



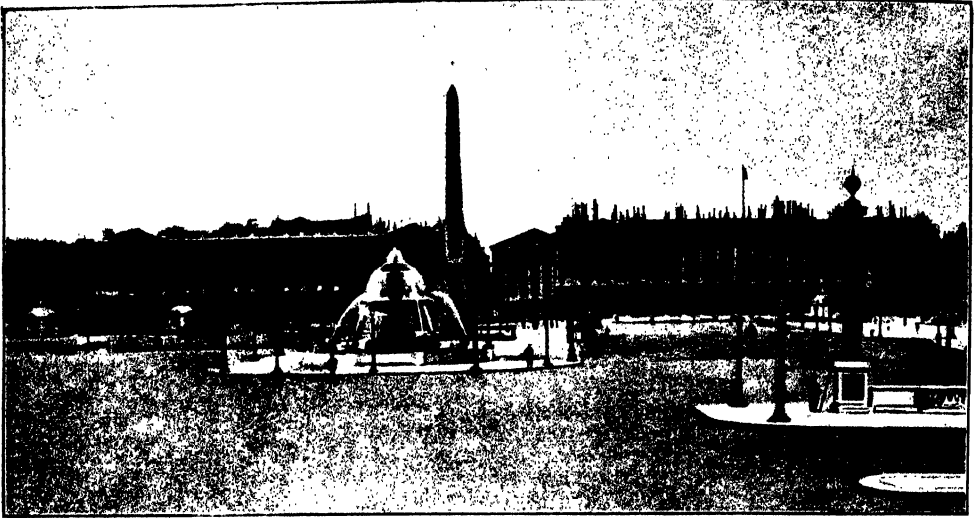
COLONNADE OF THE LOUVRE *Built by Leveau and Perrault after much hesitation and many consultations. It introduced the style called "Colossal," which was afterwards preferred to the style of building where a different order of architecture is used for each story. The roof is hidden but this was soon seen to be an advantage.*

low-lying land that had not yet been claimed by the city. These houses are so delightful and so pleasing to the eye, and withal so

comfortable to live in, that they have escaped destruction; and to-day we find Deputies, Senators, Ambassadors, Ministers of State and



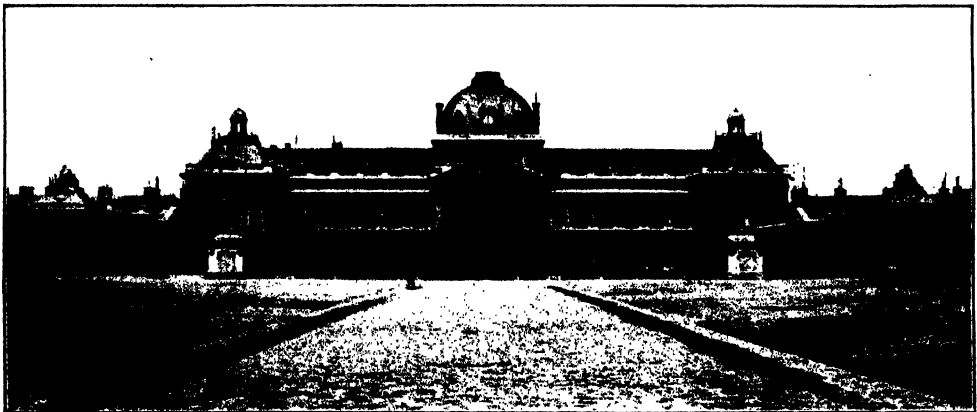
PLACE VENDÔME *This fine open space was enclosed primarily to form a setting for a statue of Louis XIV, which was destroyed in the Revolution. In its place now stands the bronze spiral, made from Russian and Austrian cannons melted down.*



PLACE DE LA CONCORDE *Formerly called Place Louis XV. It was not completed in its present form until 1854. Louis Philippe erected in the centre the Obelisk of Luxor surrounded by fountains and statues representing the towns of France. It is situated between the Garden of the Tuileries and the Champs Elysées, and bordered by the Palace Colonnades designed by Gabriel.*

even the President of the Republic living in them. The Place Louis XV, now known as the Place de la Concorde, with its majestic houses designed by Gabriel, continues this chain of fine buildings which thus extend from the Place Royale as far as the Etoile. On the south side of the river was planned a wide-spreading district, when in the reign of Louis XV the Military School (Ecole de Guerre), was built beside the Invalides.

On the eve of the Revolution Paris was once again enclosed within another new wall, built around all the suburbs which had sprung up since the reign of Charles V. This wall was erected by order of the Farmer-General so that custom duties could be more satisfactorily imposed. At all the gates were built massive houses designed by Lédoux. Once more this wall was circular, and around it were laid out wide avenues



Ecole Militaire (Military Training School) *Fine building by Gabriel. Intended by Louis XV for the training of officers, it is now a training school for Staff Officers. The buildings on either side of it are used as barracks.*

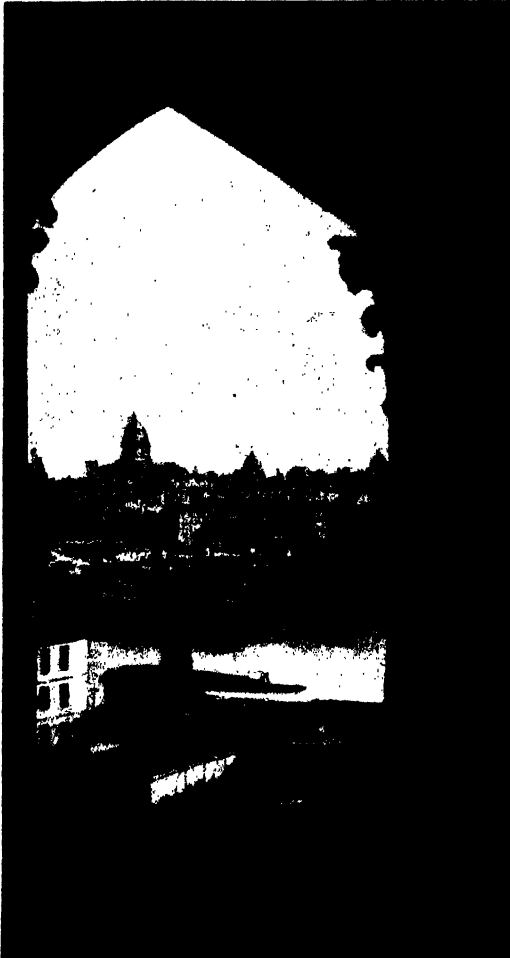


FOUNTAIN IN THE AVENUE DE L'OBSERVATOIRE ▯ *This fountain is Carpeaux's masterpiece and one of the finest works in modern statuary. Four undraped figures representing the four quarters of the globe hold up the celestial sphere. Frémiet designed the eight spirited seahorses that prance wildly at the edge of the basin.*

which are still in existence, although the wall itself has disappeared. These avenues terminated on the north at the Place Clichy,

on the east at the Place de la Nation, on the south at the Place d'Italie, and on the west at the Etoile.

THE REVOLUTION AND THE EMPIRE ■ ■ The city that had thus been extended by the building of this new wall was to be the scene of the Revolution. Such troublous times are not favourable to building purposes. Houses were thrown up anyhow, and good architecture requires time ; yet this period of great strife has left its mark upon the city. In the first place the electoral districts, into which the city was divided at the beginning of the Revolution, became later the official districts of the capital. They were first termed the "Sections," those terrible sections that so often overruled the decisions of the revolutionary committees. Many of these districts still retain their original names



THE PONT NEUF ■ This beautiful picture is a view from an oval window in the Colonnade of the Louvre and is part of a water-colour by Nicolle in the Carnavalet Museum

which they took from a church or a convent, such as Enfants-Rouges, Val-deGrâce, Saint-Victor, etc. The Revolution confiscated from the King and Clergy, all palaces, churches and convents. The Empire and the Restoration did not entirely re-establish the old order of things, for in the meantime, many religious edifices had been destroyed and some had been adapted to other uses. The Louvre, the former Palace of the Kings of France, became the great National Museum.

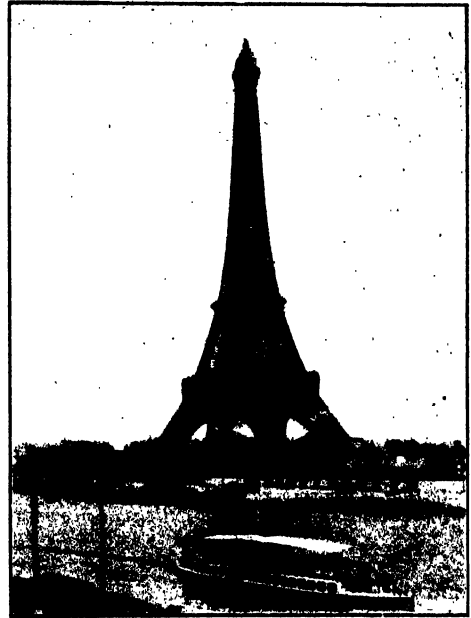
The Empire afforded no more time for good building than the Revolution. War and architecture do not go together. It had been Napoleon's great ambition to transform Paris ; if he had had the time he would have completed the Louvre, built the Arc de Triomphe and the Trocadero Palace, and no doubt improved the streets of old Paris by the introduction of the broad avenues he liked so well. These plans were carried out in the course of the nineteenth century.

RESTORATION AND MONARCHY OF JULY 1841 ■ ■ The events of 1841 made the Parisians realise that the city was not fortified as in the time of Vauban ; it was therefore decided to build yet another wall, the strongest that had ever been set around the city. Many villages were enclosed and Grenelle, Vaugirard, Montrouge, Bercy, Charonne, Belleville, la Villette, Montmartre, Batignolles, Passy, and Auteuil now found themselves a part of the great city of Paris. It was not until some years later that a bill was passed legalising the enclosing of these villages. Some of them still retain an old-fashioned appearance and the oldest parts can be recognised by their little low country houses, and by their pot-houses for wagoners. These groups of houses, once outside the town, have still a characteristic appearance and stand out from the monotonous uniformity of the houses around them.

The Restoration fell, conquered by battles in the streets. During the reign of Louis-Philippe, and again during the Republic of 1848, men fought desperately at the barricades that the people of Paris had learned to build with paving-blocks. Then during the Second Empire it was decided to do away with the narrow streets and replace them by long, broad avenues. A Prefect named Haussmann was the first to press for these improvements, which ultimately led to the planning of Paris as it is at the present day. Both hygiene and the police were waging war

against the historic and picturesque parts of the city ; old Paris beloved by archæologists and sight-seers was condemned, and now only a few ruins remain to stir the imagination and make one regret all that has been lost. But life cannot be spent in worshipping the past. This energetic rebuilding of Paris has given to its inhabitants the old, yet new town, where the comforts of the twentieth century can be enjoyed amid the accumulations of twenty centuries of history.

HAUSSMANN'S PARIS ■ ■ The introduction of railways, not only in France but all over Europe, considerably increased the congestion of traffic in Paris, which stands as it were at a crossroads ; for six important railway lines bring to the city travellers from all parts of France, and indeed from all corners of the globe. These railways do not run right to the centre of the city ; they do not even reach the city of Charles V, but stop outside the wall built by the Farmer-General. Wide roads had therefore to be made so that the centre could be quickly reached from the stations. This was the work that Haussmann undertook. The heart of the city on the island, the historic "Lutetia Parisiorum," is no longer a residential district ; on it there stand two



THE EIFFEL TOWER, 984 FEET HIGH ■ This tower was built by an engineer called Eiffel to show what could be done in metal It is now used as a Wireless Station.



MAIN STAIRCASE OF THE OPERA HOUSE ■ One of the most beautiful of Garnier's masterpieces. He successfully blended in this staircase beauty of detail and an imposing effect.

groups of old houses and between them many public buildings.

It was, however, from north to south that there was a great lack of convenient streets ; the long narrow road of St. Jacques and St. Martin was quite insufficient ; and so running parallel to it was constructed a broad avenue, the Boulevards St. Michel and Sébastopol ; thus as in the time of the Romans, the central axis of Paris crosses the Ile de la Cité. Many more such avenues were built to cope with the traffic in the centre of Paris ; some encircled the city exactly as the old ramparts did ; others have been opened up to relieve congested areas and link up the principal crossroads of the city. These avenues radiate from a given centre such as the Invalides, the Place Denfert-Rochereau and the Place d'Italie on the south side ; and the Place de la Nation, the Place de la Bastille, the Opéra, the Trocadéro and the Arc de Triomphe on the north side. All these avenues are lined with trees that the city corporation watches over and tends as carefully as though they were delicate children. Unable to provide as many parks as are really required in a large town the corporation has done its best by planting these trees to bring a little of the greenness and freshness of the



AVENUE ALEXANDRE III ▯ This avenue leads to the great Esplanade des Invalides. The two white palaces on either side, looking towards the golden dome of the Invalides, were built for the 1900 Exhibition. This avenue is a perfect example of city planning in the style created by Haussmann. Appropriate sites were chosen for fine buildings, and the wide streets and pavements prevent all traffic congestion.

country right to the heart of the city, so congested with buildings. At the eastern and western ends of Paris stretch two beautiful woods, the Bois de Boulogne and the Bois de Vincennes, "the two lungs" of the city.



TRIUMPH OF THE REPUBLIC (statue by Dalou) ▯ This fine emblematic statue was executed in the style of sculptors who worked for the Kings of France; for Dalou, although a keen supporter of democracy, greatly admired the works of art at Versailles, especially those of Le Brun, an artist who lived in the time of Louis XIV.

Haussmann's designs included the beautifying of the town. Certain buildings, he asserted, should stand alone, so that they can be seen to full advantage. The classical period had taught Parisians how to decorate open spaces with buildings whose façades were beautiful, and now the long avenues were interspersed with beautiful buildings. These were placed in such a way that they formed the centre of busy crossroads, and at the same time stood out so as to be seen from the end of the avenues. The sight-seer walking along such roads finds something to interest him at every turn; unfortunately such pedestrians are rare in these days of increased traffic. Haussmann's architects tried in this way to avoid the monotony of American towns where straight roads cut each other at right angles; for such roads are really only passages with nothing to attract or hold the attention of the passer-by as he walks from one end to the other.

This is a very fine conception of a modern town, as can readily be seen by visits to places where such a plan has not been carried out. Haussmann, in fact, treated Paris as though it were a forest intersected by paths, which had to be turned into a kind of park with avenues radiating from given centres adorned by beautiful buildings.

Haussmann's successors have carried on the work begun by him, but the present-day traffic in Paris greatly exceeds all provision made for it by the Imperial Administrators.

Since 1900 the network of lines of the Metropolitan Railway (the Paris Underground) has diverted much of the traffic without relieving the congestion of the streets which at present is a great problem at certain crossroads.

All waste land within the city has now been built upon and many suburban villages have been linked up to the town; some, such as Neuilly, Clichy and Vanves form so much a part of the city itself, that if it were not for the fortifications, they would be considered as suburbs of Paris. These fortifications which have long been condemned will be pulled down one day and then a new circular avenue,

wider than all the rest, will mark in its turn the place of the last wall.

In western Paris especially, building enterprise has steadily continued. The World Exhibitions held in Paris every year from 1855 to 1900 led to the erecting of many fine buildings. The Palace of Industry, in the Champs-Élysées, the Trocadéro, the Eiffel Tower, the old Gallery of Machines, the two Palaces, the bridge named after Alexander III—Pont Alexandre III—have been the means of decorating one whole district, and some of these buildings have since played an important part in the lives of Parisians, and have helped to give to the city its cachet of originality.



THE OPERA *is* The fine plaster original of the group by Carpeaux on the outside of the Opera House; the subject is the Spirit of the Dance



THE PLACE VENDÔME AND DISTRICT *IX* This view from the air shows what Paris was like a hundred years ago ; a mass of houses intersected with narrow streets, in the middle of which, occasionally there was a wide open space. In the picture the Place Vendôme can be seen. This was formerly called the Place des Conquêtes which was much more enclosed than the present square, for the wide avenues have since been constructed. Beside the Place Vendôme is the St. Honoré market.

CHAPTER III

THE SEINE AND THE GRANDS BOULEVARDS ; THE BUILDINGS OF PARIS

A GREAT city is merely a collection of little towns packed tightly together ; each separate district retains its own individuality and lives its own life which in some parts is almost provincial. This was especially noticeable in Paris in the days when it took half a day to reach Auteuil or the Buttes-Chaumont.

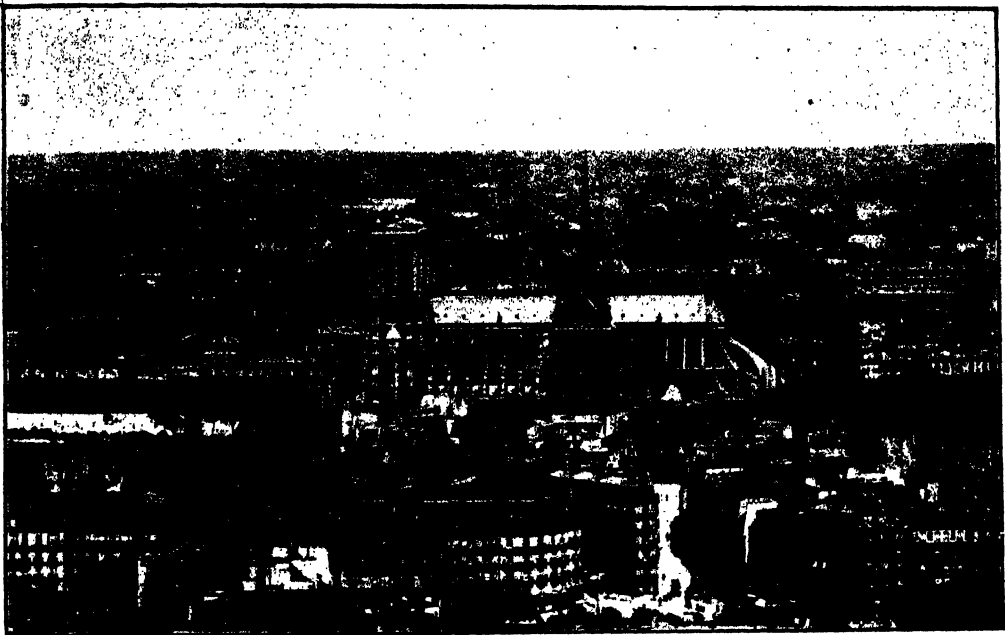
Nowadays Paris can be crossed from one end to the other in half an hour, and this increase in speed has enabled Parisians to become better acquainted with all the quarters of their city ; unfortunately the characteristic features of the various districts are fast disappearing, but their commercial, industrial, and residential specialities will never be wholly lost.

The principle of the division of labour is clearly shown in the different branches of work

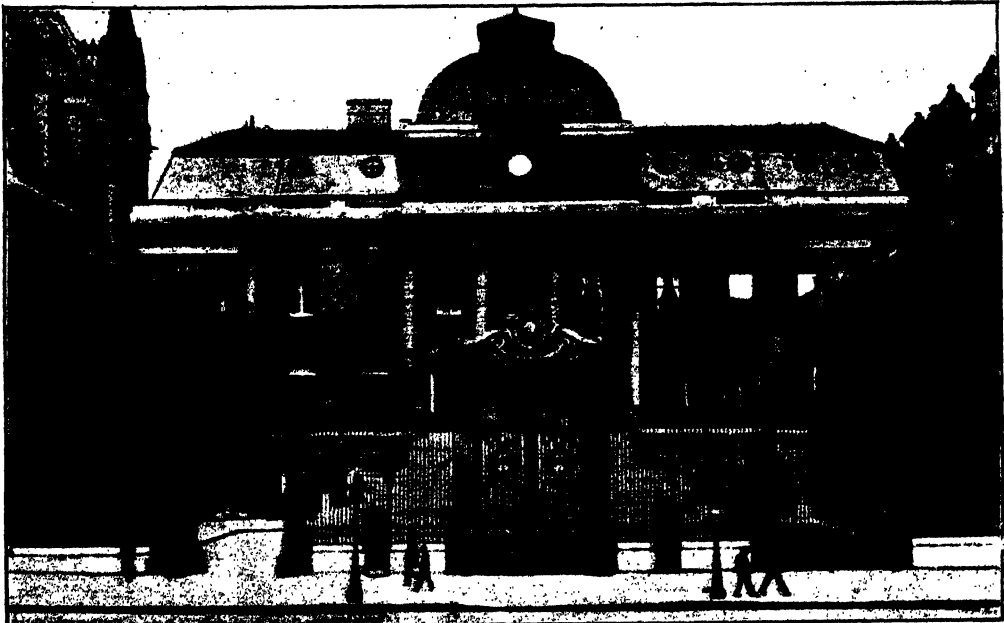
carried on in each district ; but on special occasions, this scattered and vastly different population acts as one and flocks together like the sheep of one fold. During the first few days of August 1914 all Paris went to the stations to cheer those who were leaving for the Front. On November 11th 1918 the entire population waited, massed together, for the cannon shot that was to announce the Armistice and Victory.

From every window there floated a flag and an hour later, without a single word being said, more than a million people made their way to the centre of the city and crowded around the Opéra and in the Place de la Concorde, to see their own joy reflected on the faces of those around them.

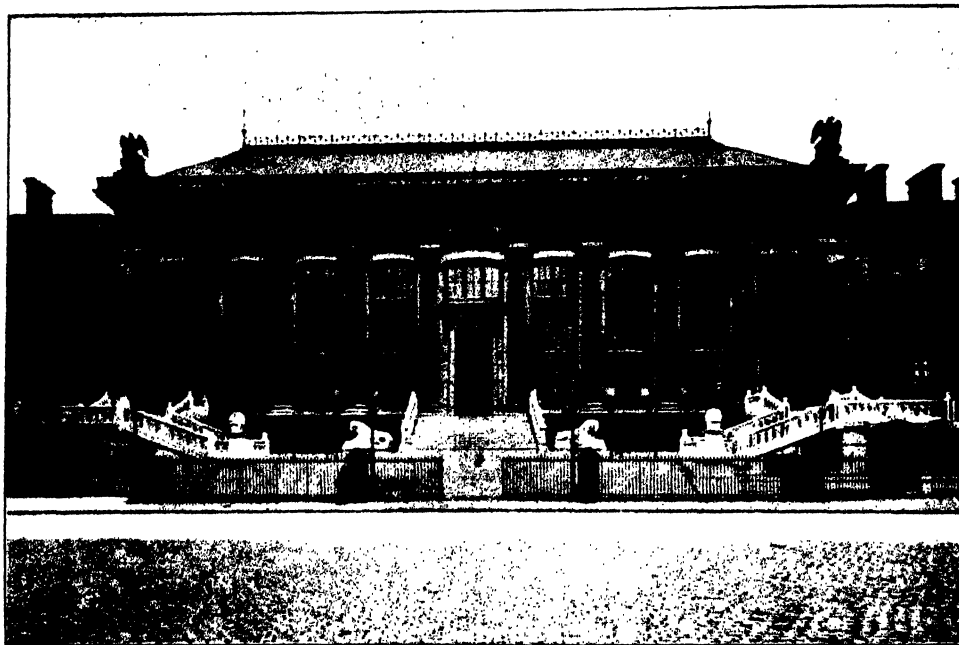
Two great routes lead directly to the centre



THE CITÉ AND NOTRE-DAME ✎ *At the eastern end of the Ile de la Cité stands Notre-Dame, a superb Gothic building. In front, overlooked by the towers, stretches the Place du Parvis which was originally below the level of the Cathedral, in front of which were flights of steps. The distances between Paris and other towns is always reckoned as from Notre-Dame. On the left can be seen the Hotel Dieu and the Tour St. Jacques.*



THE PALAIS DE JUSTICE FROM THE BOULEVARD DU PALAIS ✎ *This façade, as well as the gate and railings, dates back to the time of Louis XVI. The palace itself is a labyrinth of buildings; the old parts dating back to Robert the Pious and St. Louis, while others have but recently been added. A good deal of French history is enclosed within these old stones*

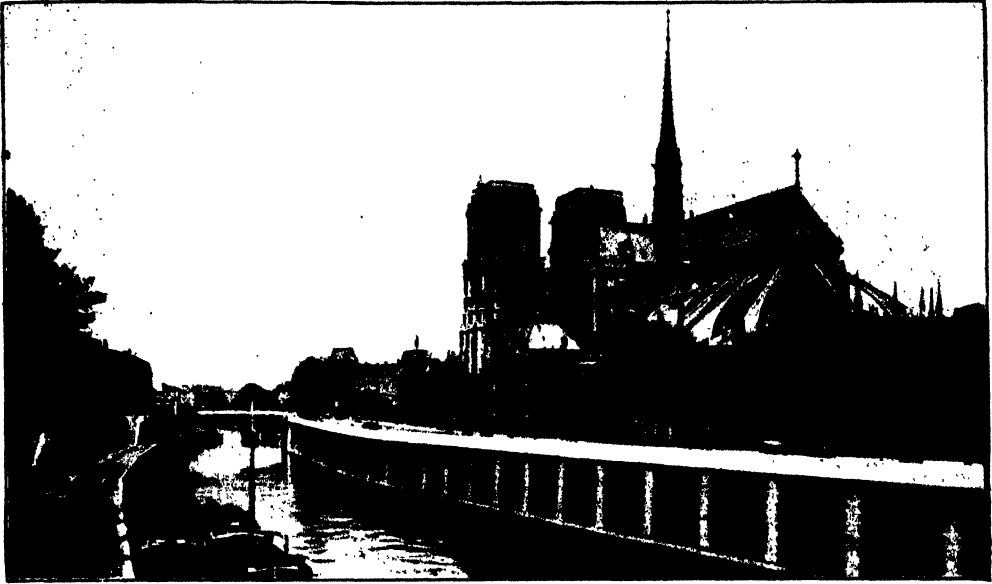


THE PALAIS DE JUSTICE : FAÇADE OF THE ASSIZE COURT ■ This façade overlooking the Place Dauphine dates back to the Second Empire. It was designed by Duc. From the quiet square this west façade looks as majestic and as cold as the goddess of Justice

of Parisian life ; one is the River Seine, the other is the continued line of great avenues or Boulevards that stretch from the Bastille to the Madeleine. These two highways trace out two great curves, almost half circles, as they lead from east to west.

THE SEINE ■ ■ The Seine is the great natural artery along which flows the life of Paris, and on whose banks the city has been built ; for there stand old and new buildings, and the quiet waters crossed by thirty-two bridges, reflect the different aspects of bygone centuries. At the eastern end of the city the river flows between goods stations and warehouses ; barges lie at anchor at the quay sides, and on both banks factory chimneys send up their smoke. At the Pont d'Austerlitz, however, it reaches the historic part of the city and from there until it reaches the western end, a stretch of nearly five miles, the river flows past some of the finest parts of the city. To the west of the Pont d'Austerlitz the Ile St. Louis is encountered ; the river here divides into two branches and flows around this island noted for its old mansions of the seventeenth century. Immediately afterwards the outline of Notre-Dame on the

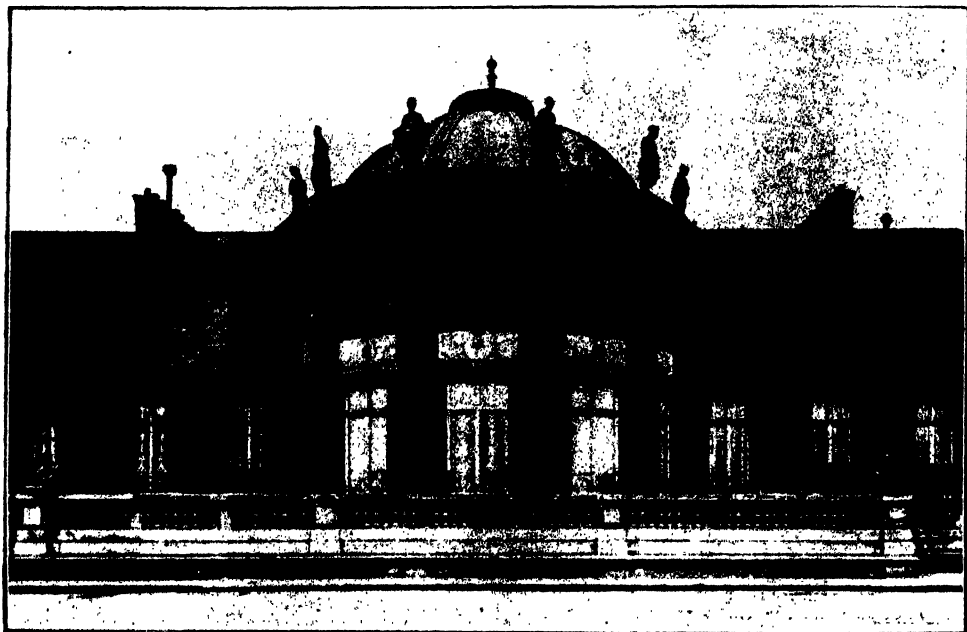
Ile de la Cité comes into view. From the Pont de la Tournelle can be seen the graceful apse of the Cathedral supported by long, flying buttresses, and towering above it, but at the west end, the two powerful towers of the front. Here again the Seine divides, this time to enclose the Ile de la Cité. The left arm of the river which is very narrow, flows past the south side of the Cathedral, past the new buildings of the Palais de Justice until it reaches the weir just opposite La Monnaie (the Mint), and the Institut, on the extreme western end of the island. The other arm is much wider and reflects first the pink roofs of the Hôtel de Ville and then, directly after, on the left, the Gothic outlines of the Conciergerie and the great buildings of the Palais. The two arms meet again at the bridge called Pont-Neuf. From the next bridge, the Pont des Arts, can be seen the most beautiful part of Paris, the combined work of Nature and History. This bridge has been made especially narrow so that the wonderful panorama can be seen by all passing over the bridge, and by sight-seers on the two banks of the river. Towards the east stretches the old city on the island with its many picturesque and historic buildings ; beyond the statue of Vert Galant stand out the



THE APSE OF NOTRE-DAME ▯ *The apse at the east end of the Cathedral is also very fine ; the flying buttresses stand out like great oars propelling a ship, and the two square towers of the west front add pride and boldness to the massive building. This Cathedral is unsurpassed by any Gothic building in Europe ; it is of perfect proportions, strong yet graceful*



THE GARDENS OF THE TUILERIES ▯ *These Gardens were designed by Lenôtre for Louis XIV who was then living in the Tuileries Palace but they were soon thrown open to the public. When the Palace was destroyed a wonderful view was opened up from the Louvre to the Arc de Triomphe. The two buildings designed by Flore and Marsan stand at the end of the two long wings of the Louvre.*

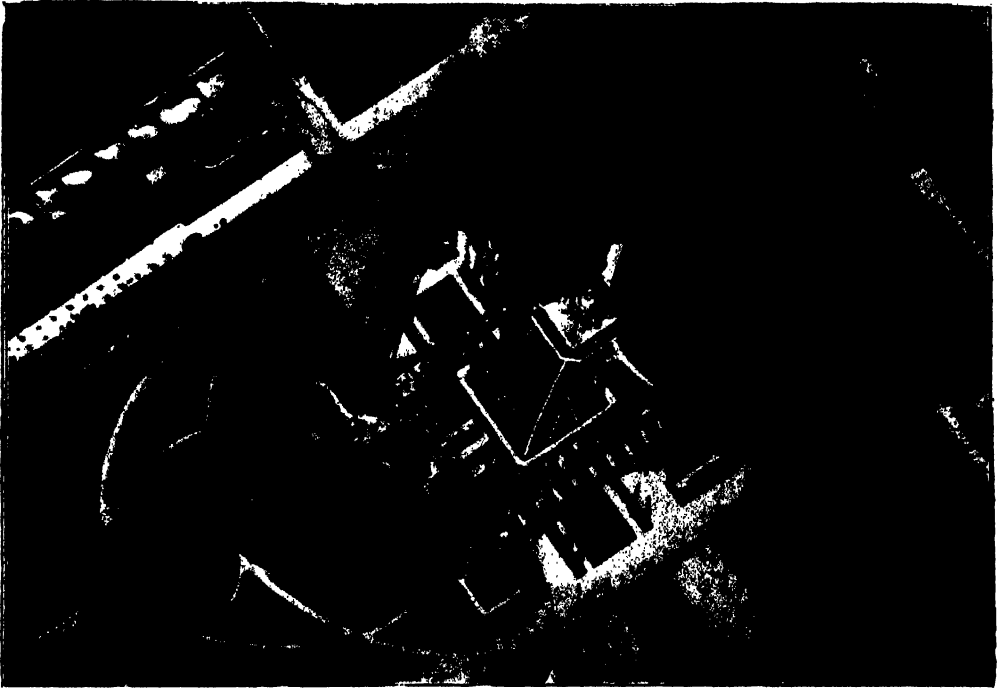


PALACE OF THE LEGION OF HONOUR *This is a charming mansion of the Louis XVI style built just before the Revolution. Madame de Staël lived here for some time and Napoleon made it the headquarters of the Legion of Honour. It was destroyed in 1871 at the same time as the Cour des Comptes, but unlike this latter building it was successfully rebuilt.*

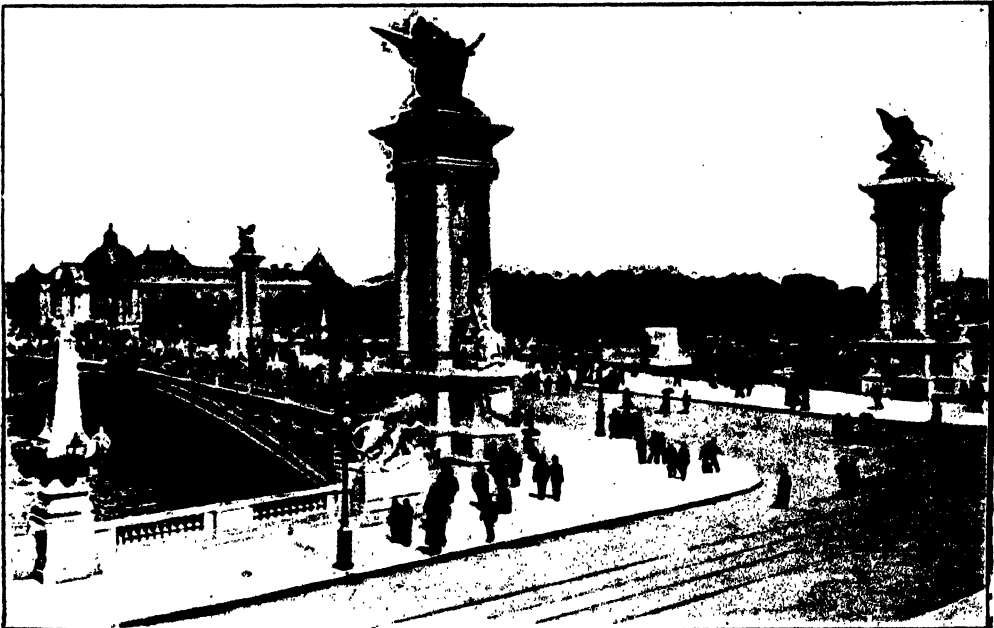
roofs of the Place Dauphine, the buildings of the Palais from which emerges the needle-spire of Sainte Chapelle, and right in the background, the twin towers of Notre-Dame—the Paris of Henri IV, Saint Louis and Philippe Auguste. To the south lies the Mint built by Louis XVI, and the dome of the Institut flanked by two smaller buildings dating back to the time of Mazarin. On the north stretches the Colonnade of the Louvre, and then the Petite Galerie followed by the Grande Galerie forming one wing of the Louvre and terminating in the Pavillon de Flore—the Paris of Louis XIV, François I and the Valois Kings. All the houses overlooking this wonderful scene are of the seventeenth and eighteenth centuries. From the Pont des Arts the Seine flows straight towards the west where the Grand Palais and the towers of the Trocadéro stand out against the western sky. On the south side stand old houses, mansions, palaces, the station called the Gare d'Orsay, the Palace of the Legion of Honour, and the Palais-Bourbon; on the north side stretch the terraces of the Tuileries and the Gardens of la Reine. As far as the Trocadéro the banks of the river are bordered with beautiful paths lined with trees; and then the river turns slowly to the south wheeling

in a wide circle around the Invalides and the École Militaire. It is this district that derived so much benefit from the famous exhibitions held at the end of the nineteenth century, for here stand buildings erected for the exhibitions, the Pont Alexandre III, the two Palaces and the Trocadéro which faces the tall Eiffel Tower made of steel. The Seine now leaves historic Paris with its wonderful buildings behind it, and flows for two miles through a busy manufacturing district before it reaches the hills of Meudon covered with thick woods. Trains are no longer hidden in tunnels, and the smoke from them rises and drifts over the wide plain mingling with still more poured forth from many factory chimneys.

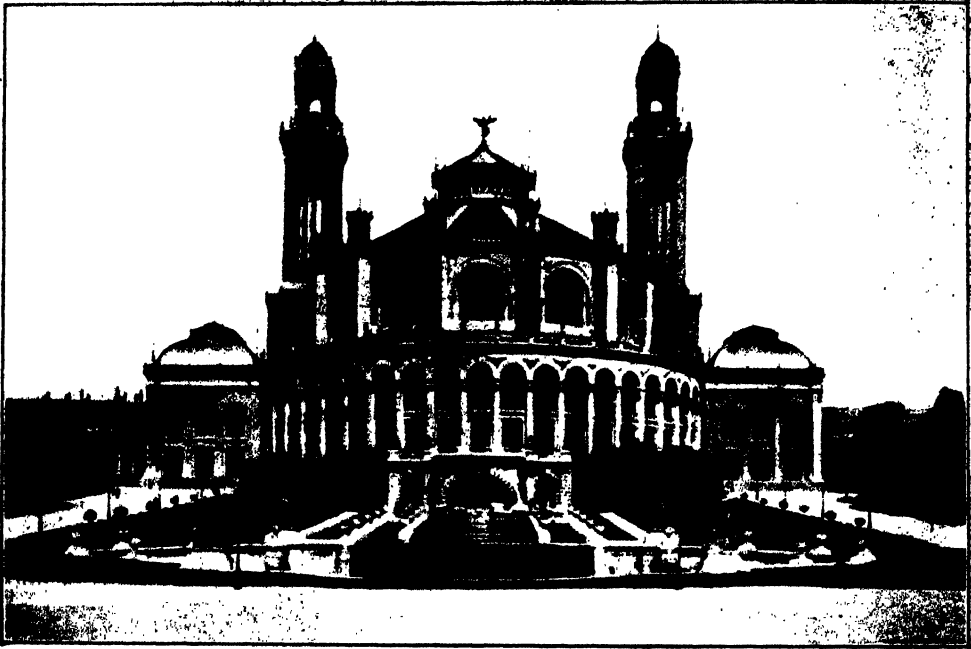
This magnificent waterway presents many different aspects during its course, but throughout its whole length there are always boats plying on it; passenger steamers pass along in rapid succession, overtaking or meeting chains of heavy barges. On the two banks of the river, but not opposite each other, lie the two ports with their busy life which is so totally different from the life within the city which ends at the stone walls of the quays. From Bercy as far as Point du Jour and even beyond the town, boats ply to and fro. This water traffic,



THE EIFFEL TOWER AND THE CHAMP DE MARS *View from the air. The Eiffel Tower is an example of steel architecture which seemed to hold great promise thirty or forty years ago. Whilst it was being built it aroused much indignant opposition ; now it has become a part of the city.*



PONT ALEXANDRE III *This bridge crosses the Seine by one single arch of steel which is graceful but not lofty. The arch is supported at each end by columns and porticos. The bridge which is decorated with beautiful statues, joins the Esplanade des Invalides to the Champs Elysées and is so spacious that the river beneath is quite forgotten.*

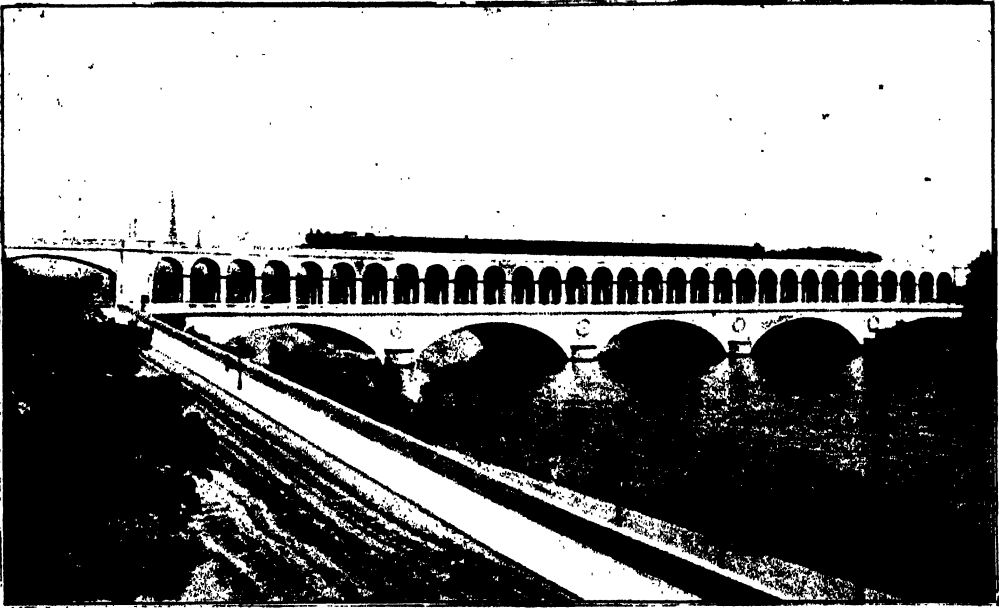


THE TROCADERO PALACE ▀ This Palace built for the 1878 Exhibition reminds one of its origin for it lacks a solid appearance ; but it has a fine site on the Chaillot hill. It is in the form of a crescent, and the centre, surmounted by a dome, is flanked with finely-proportioned towers. It stands facing the Eiffel Tower and gives one the impression that it is reaching out towards the metal giant that towers so high above it

dating back to the time when Paris consisted of nothing but the island, where the navigators whose type of boat is still to be seen on the Paris scutcheon, moored their craft, is rapidly increasing. The port of Paris extends for more than sixteen miles and has a far bigger trade than any other port in France. The inhabitants of the great city, many of them ignorant of sea-faring life, lean over the walls of the quays and bridges and watch the heavy barges slowly making their way towards the north on the still waters of the canal ; or the tugs puffing up the river, followed by chains of barges bringing to the city the wines from Burgundy. These Parisians, descendants of the boatmen of Gaul, were very surprised one day to see submarines moored in the heart of the city, for in these days of increased speed one forgets that it is possible to go from Paris to London by boat. Nevertheless, although travelling by water is a thing of the past, yet sightseers and onlookers love the river for its bustling, varied life. In old pictures and engravings of Paris the Seine and its banks are nearly always to be seen ; and to-day there are always some people leaning over the edges of the quays watching the water flow by.

THE GRANDS BOULEVARDS ▀ ▀

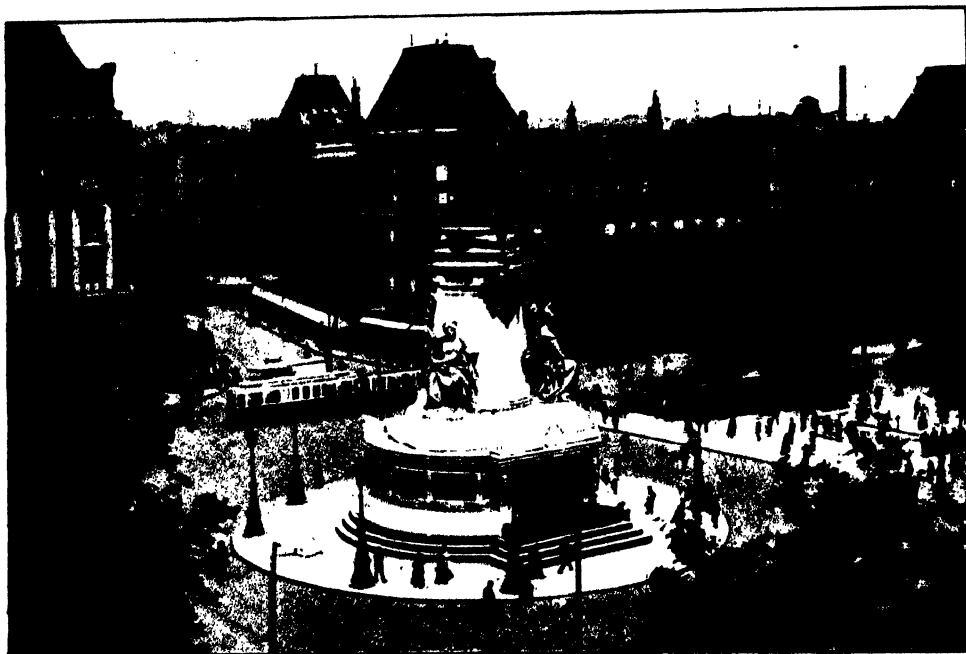
There is another roadway crossing Paris, yet maintaining withal a detached life quite apart from the districts it traverses ; this route consists of a long line of Boulevards stretching from the Madeleine to the Bastille. Before the time of Haussmann these roads were in existence and constituted the widest route through Paris. As far back as the eighteenth century, Parisians in search of fresh air and pleasure, left behind them the crowded city to visit these roads where cafés and theatres had been set up. To-day the Boulevards are no longer pleasant walks but just broad roads through the very heart of the city. Their wide curve, almost a half-circle, shows that they were not originally planned as direct routes from one place to another, but merely as walks for Parisians. They were not built by engineers nor were they intended by the city architects to play the part the public has forced upon them ; yet Parisians have long preferred this route to all others when walking around the city and it is along these avenues that tea-gardens, theatres and fairs are to be seen. In spite of all alterations, and the massive buildings now being erected, the



THE AUTEUIL VIADUCT ▯ One of the most remarkable constructions built in Paris during the Second Empire. It joins Grenelle and Auteuil. The lower bridge consists of five arches which span the river, here over a quarter of a mile wide ; the upper bridge has forty-one arches over which run suburban trains.



THE GRANDS BOULEVARDS ▯ It is along this splendid line of streets that Paris life is seen at its busiest ; here the sightseer finds most to attract him ; the onlooker something to watch at every step ; and the hurried business man finds it most difficult to get along. Cafés and theatres stand side by side with banks and cinémas, the popular gods of the present day.



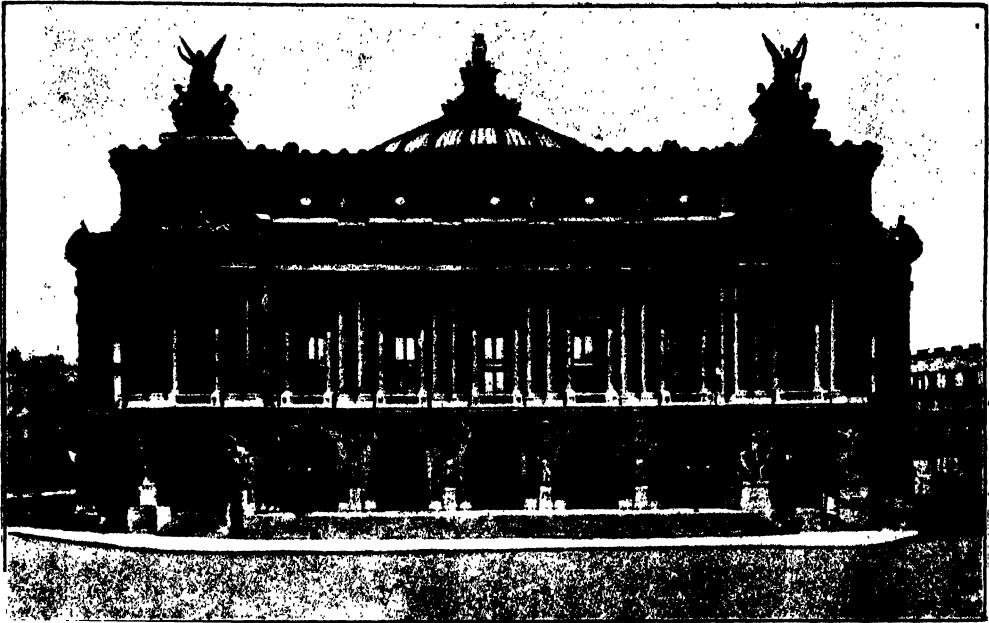
PLACE DE LA RÉPUBLIQUE *In the centre stands the statue which was erected in honour of the Republic. It was designed by a young sculptor Morice, who gained the first prize in an open contest, his work being preferred to that of Dalou. The design by the latter was carried out fifteen years later. It was called the Triumph of the Republic and was erected in the Place de la Nation.*

Boulevards still retain traces of old Paris. The increasing streams of traffic that pass along them, and the closely packed buildings, do not prevent one from noticing the irregularity of the houses and their difference in age, shape and style. The Grands Boulevards have undoubtedly been the work of time.

At the present time they form what might be called the popular resorts of Paris, for here are to be found shops with attractive windows, theatres, cinemas, and above all an enormous crowd of noisy people ; there is always something to distract and amuse the sightseer. The pavements in front of the cafés are packed with people who sit at the little tables, not to drink, but to watch the crowds of passers-by and the ceaseless traffic. The crowds who have come to look on become themselves one of the sights. Formerly the Parisians who lived on the Boulevards used to recognise one another as they took their walks between the Rue Drouot and the Place de l'Opéra, and it is said that the interchange of wit that took place served as copy for a special column in the Paris newspapers. To-day, however, this handful of people is lost among the enormous crowds of foreigners, for the Boulevards no longer belong

exclusively to Parisians ; they belong to the whole country and to the whole world. Maybe witty remarks are still interchanged on the broad pavements but they are not always expressed in French.

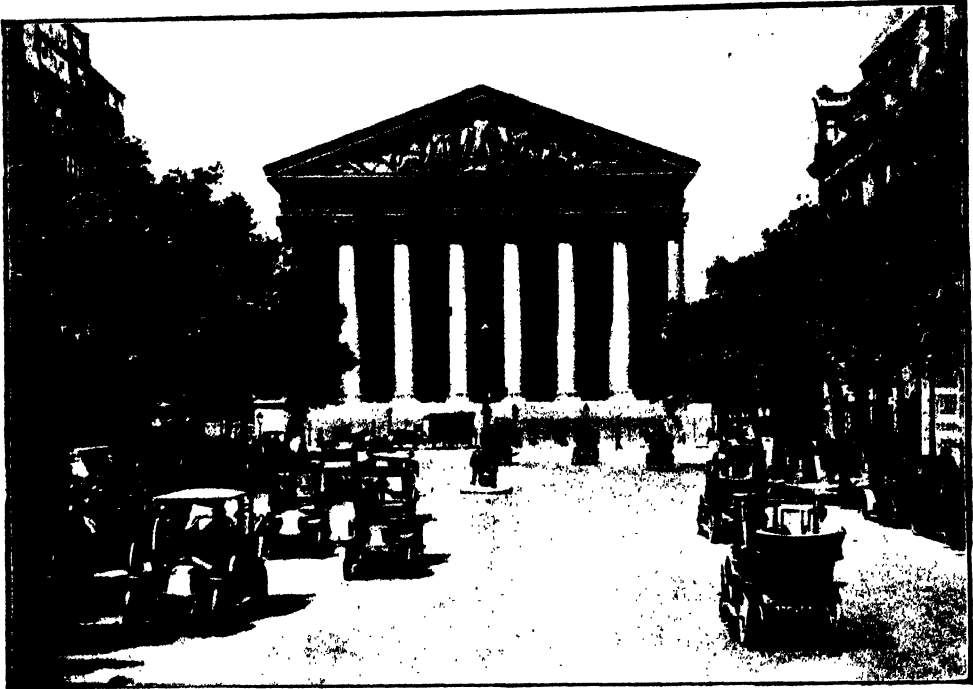
A great difference in the character of the Boulevards can be observed as one walks in the direction of the Madeleine. The district around the Bastille is distinctly commercial and here the Parisians live an active, serious life ; at the Place de la République a few theatres are seen, the first indications of the gayer life to be found at the western end of the city ; but even here when work is finished everything is quiet and peaceful. After leaving the Boulevard Sébastopol a new life begins when work is ended, for it is here, at night as well as on fête days, that the crowds are the thickest. As one approaches the Madeleine the buildings improve in style and the crowds are more fashionable. At the Place de l'Opéra the congestion of traffic is at its worst, for at this point the Boulevards are crossed by others going from the Saint Lazare station to the Place du Théâtre Français. Pedestrians standing on a refuge in the middle of the Square are, as it were, on an island, against which beat in



THE OPERA HOUSE ▯ *The façade designed by Charles Garnier, reminds one of the rich and decorative style of architecture of the Venetians in the sixteenth century, but its many colours have been softened by the atmosphere.*



THE RUE ROYALE ▯ *This street runs between the two palaces built by Gabriel and is enclosed at the north end by the Madeleine Church. To the south lies the Palais Bourbon. The St. Honore Quarter, in which this street is situated, was constructed in the time of Louis XVI in the style of the period. It is still a rich, fashionable Quarter.*

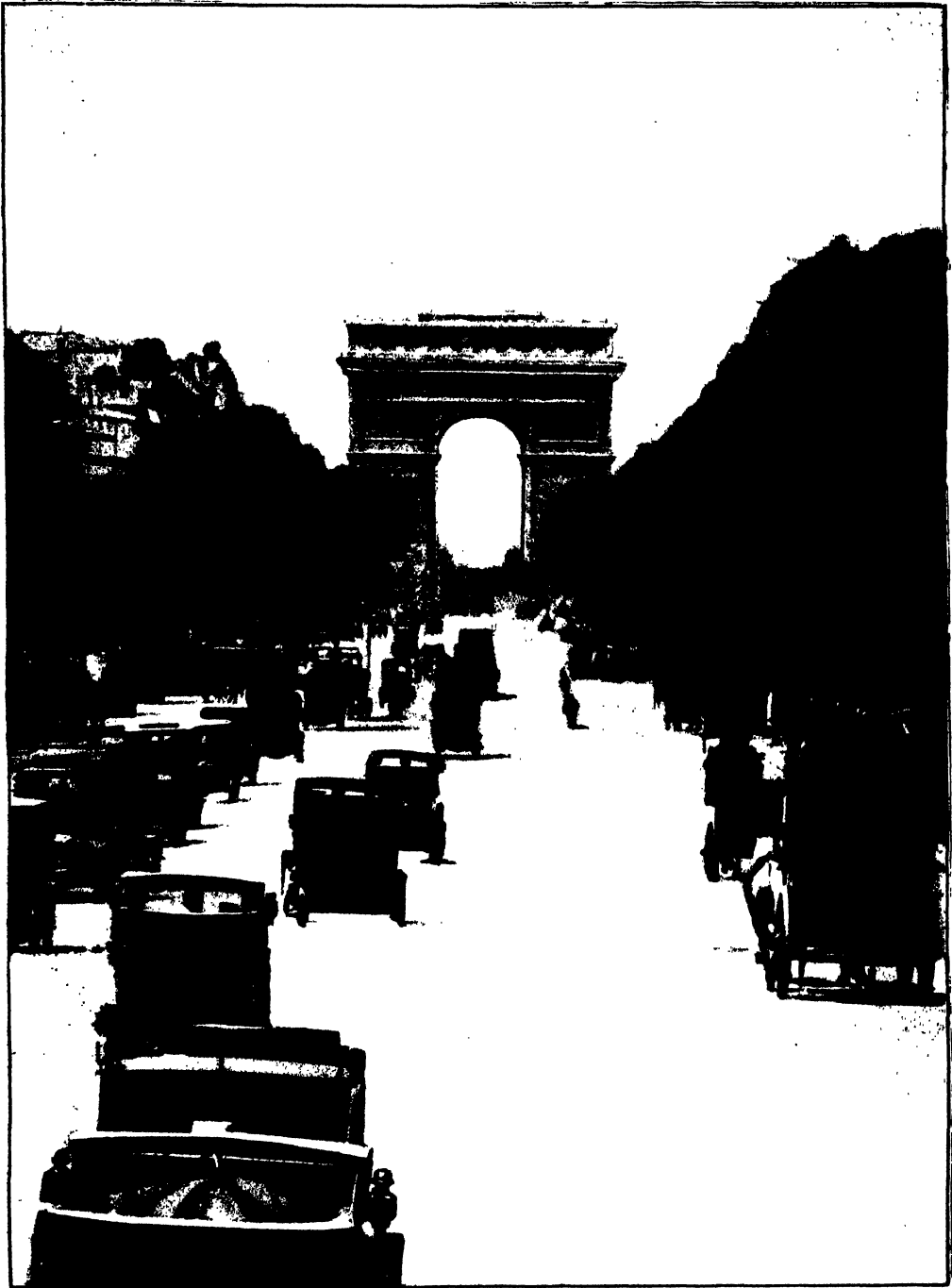


THE MADELEINE ▀ *The foundation of this fine classic edifice was laid by Louis XV. Vignon, in the time of Napoleon continued the building intending it to be a model of a Greek temple, as Napoleon wished it to be a Temple of Glory in honour of his Great Army. During the Restoration it was used as a church, and a church it has remained.*

succession waves of traffic coming from opposite directions. At the Madeleine, the Boulevards divide into many smaller streets, and most sightseers then turn down the Rue Royale, for from there can be seen the wonderful vista from the Place de la Concorde along the Champs Élysées right to the Arc de Triomphe.

From the Concorde to the Bastille where the Boulevards begin, there is another long road with right-angled turnings, the Rue de Rivoli, which forms, one might say, the string to the bow of the Boulevards. In spite of the great attraction of the Tuileries Gardens, by the side of which this road runs, in spite of its arcades, it is much more a track for motor-cars than an avenue for pedestrians. The long wing of the Louvre is, on this side, built in a severe and somewhat prosaic style, and the shops of the arcade seem to cater only for the visitors of the big hotels to whom they offer many and varied souvenirs. Beyond the Louvre the Rue de Rivoli turns into a busy commercial street, ere it reaches the equally busy district of St. Antoine.

THE CITÉ ▀ ▀ When the Ile de la Cité was the home of the Court and the Church, Paris consisted of three divisions: the city itself on the island, the University on the south side of the river, and the commercial town on the north side; these three divisions still exist in the great city into which Paris has developed. The new Boulevards which cross the old city, linking up the most distant districts have not destroyed all traces of the past. Of the world's greatest cities Paris remains the one in which sightseers still find most to observe and most to dream about. It is to these vestiges of the past that the city owes much of its charm. True Parisians, even at the present time, dislike riding along the streets, for they take great pleasure in looking at the old houses, and in observing the many different aspects of life from an historical point of view. The Ile de la Cité is to them what the Acropolis is to the Athenians, and the Capitol to the inhabitants of Rome; all three birth-places of towns which have become truly great. To-day on the site of the first settlement, historic buildings venerated by the people, alone stand. On the island where ancient Lutetia once stood there



THE AVENUE DES CHAMPS ÉLYSÉES ▯ This beautiful avenue was at first only a continuation of the Gardens of the Tuileries. With the opening up of the Place Louis XV, now called the Place de la Concorde, and the building of the Arc de Triomphe at the top of the hill, the site of a beautiful avenue was determined. It first traverses a park called the Champs Élysées and then climbs towards the great arch, bordered on each side by superb mansions.

is now only room for Notre-Dame, the Palace, the Hôtel-Dieu, now a hospital, and for the headquarters of the police at the Préfecture which has no doubt been established here for strategic reasons.

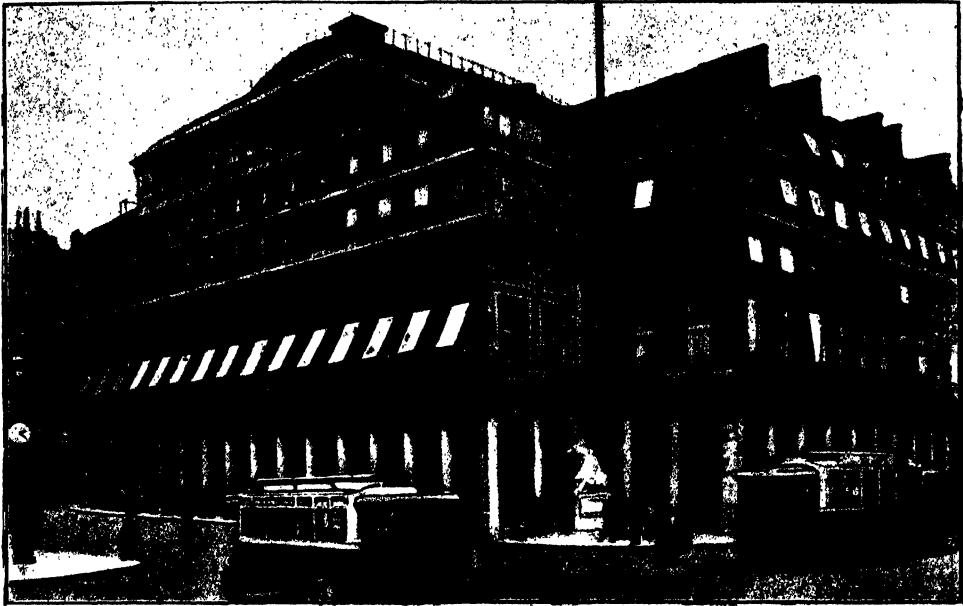
NOTRE-DAME ■ ■ The Cathedral of Notre-Dame stands in an almost isolated position between the gardens of the back of the apse and the open space in front, where on wet days can be seen reflected its lofty façade. This building, an expression in stone of the rising vigour of a young and growing city at the beginning of the thirteenth century, is still the most magnificent in Paris. Its old stones arouse the deepest emotions, for have they not witnessed the most solemn events in the history of France! With its massive façade, its dark nave and mighty pillars, the Cathedral reminds one that it dates back to the early days of pointed architecture when Romanic severity had not yet been replaced by the more flowery style of Gothic decoration. The services in the Cathedral are rendered more impressive by the gloom relieved only by the light filtering through wonderful stained glass windows. Whilst walking around the choir

it is possible to forget modern life in crowded Paris and to imagine oneself back in the days of Philippe Auguste, or St. Louis. A good deal of the inspiration of the Romantic Artists was derived from this venerable building, but these artists have somewhat spoiled it by their gloomy and distorted imaginings; for when Viollet-le-Duc restored the Cathedral he covered the roof and the upper part with hideous figures. This exaggeration of the fantastic and the mysterious, completely overlooks the fact that the best-preserved carvings show a beauty of line in keeping with the highest traditions. One of the finest examples of carving to be found in the whole world is seen in the tympan of the left portal where an artist of great talent has represented the death and resurrection of the Virgin.

THE CHURCHES OF PARIS ■ ■ Not far from Notre-Dame stands another mediæval monument, the pretty church of St. Séverin where the slender pillars of the apse describe graceful arches as they soar upwards to support a light vault; a fine example of daintiness in architecture, a style which soon passed out of fashion, for at this



GARE D'ORSAY ■ This is the only big station in the centre of Paris. It was built by Laloux on the site of the Cour des Comptes, destroyed by fire in 1871. The railway lines run through a long tunnel under the quays. This station, the terminus of trains from Orleans, is built in a fine style, well worthy of the other famous buildings that line this spacious avenue.



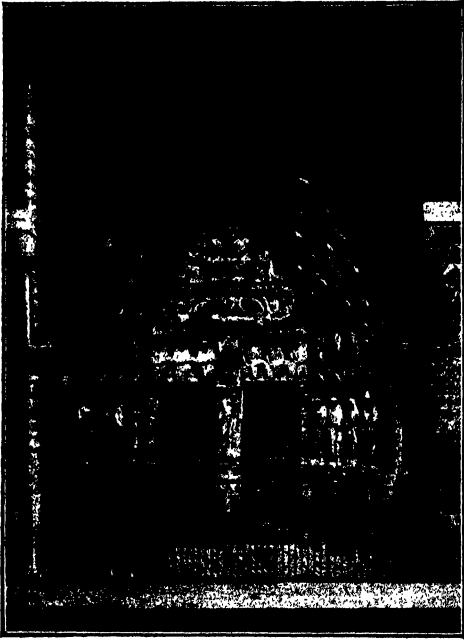
THÉÂTRE FRANCAIS / Since 1790 this theatre has been the home of French actors, who have faithfully carried on the tradition begun by Molière and his band. This is one of the busiest crossroads in Paris, and the pedestrian harried by buses and taxis finds no inducement to linger in this district beloved of Parisians in the nineteenth century.

period it had lost its boldness and strength. Gothic buildings in Paris are much rarer than one would expect in a town that was so

big and prosperous in the time of St. Louis. It must, however, be remembered that it is only in towns where life moves slowly that old



AVENUE DE L'OPÉRA / This was the last avenue to be designed by Haussmann. Houses with regular façades line the wide street that leads to the fine building which stands at the far end. The height of the buildings proportionate to the width of the avenue and the size of the Opera House.



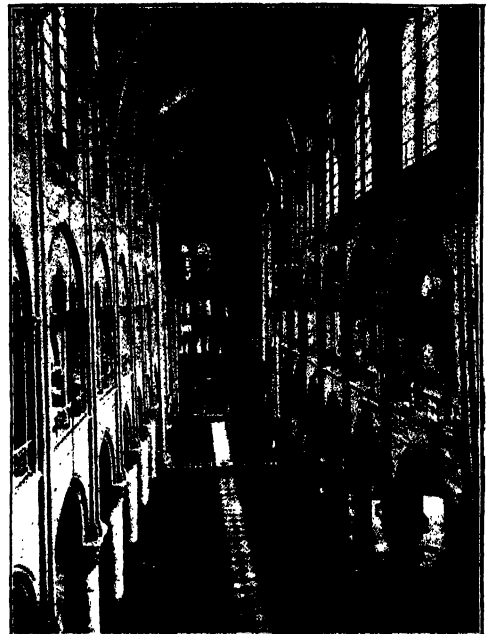
THE LEFT PORTAL OF THE CATHEDRAL OF NOTRE-DAME ▯ On the tympan are carved the figures of the Prophets who have foretold the birth of the Virgin, and the Kings, typifying her ancestors. Above is represented the death of the Virgin and her coronation.



THE CHURCH OF SAINT SULPICE ▯ The loftiest and the lightest nave of all the "Jesuit" Churches in Paris.

buildings can be preserved ; Paris since the Middle Ages, has lived through three or four centuries of active life and of classical art. The parishes in the centre of the city still have their old churches. St. Germain-des-Prés has a very old tower dating back to the twelfth century, and its pointed windows stand upon massive arched capitals. St. Germain-l'Auxerrois, the church attended by the Kings of France when they lived in the Louvre, has a wonderful porch through which the worshippers pass. On the north side of the river in a narrow street, stands the church of St. Merri with a fine, black door covered with delicate carvings. A little farther to the north is the church of St. Martin-des-Champs which, like St. Germain-des-Prés, recalls by its name that it once stood among fields. Here is to be seen a Roman apse. Fragments of architecture have also survived by reason of their beauty, the Tour St. Jacques, a beautiful Gothic tower, the cloisters called Les Billettes, and the choir of St. Julien-le-Pauvre.

Two very beautiful churches St. Étienne-du-Mont on the Ste. Geneviève hill, and St. Eustache near the famous markets, Les Halles, are fine examples of pointed architecture combined with the Renaissance. The façade and the rood-loft of St. Étienne-du-Mont are very fine and show many styles gracefully



CATHEDRAL OF NOTRE-DAME : THE NAVE ▯ In spite of its pure Gothic style, it is somewhat classic in appearance.



CHURCH OF ST. ETIENNE DU MONT : THE ROOD-LOFT $\bowtie$ One of the few remaining rood-lofts in Paris ; it has escaped destruction through its great beauty. It dates back to the middle of the sixteenth century and was completed at the beginning of the following century by Pierre Biard who built the two side doors which are not quite in keeping with the rest of the rood-loft.

intermingled. The decorations on the pilasters do not in any way lessen the general effect of the beautiful Gothic nave. The portal of the church of St. Gervais, added in 1616, is in the Greek style and quite out of keeping with the rest of the mediæval building which it entirely overshadows.

During the seventeenth and eighteenth centuries the classic style was in vogue ; churches were built by the clergy who modelled them on St. Peter's at Rome, the most magnificent of the Roman Catholic churches. St. Nicolas-du-Chardonnet, the Sorbonne, Val-de-Grâce, St. Louis-des-Invalides, Notre Dames-des-Victoires, St. Elisabeth, and later St. Sulpice, St. Roch and St. Louis-en-l'Île, were all erected during this time. To visit all these churches is to be transported back to the seventeenth century, to a time when really great preachers could be heard, for the voices of Bossuet and Massillon rang out under these vaults which look down on many famous tombs. The porches of these churches are decorated in many different styles, and their graceful domes rise above the level of the surrounding roofs, showing to all, far and near, the site of these houses of God.

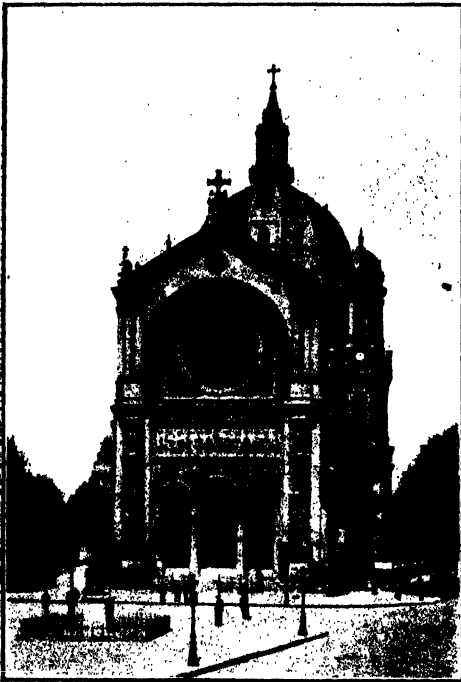
The next period of architecture shows a



CHURCH OF ST. EUSTACHE $\bowtie$ A very fine nave, a blend of late Gothic and Renaissance architecture. The rich decoration is Renaissance, whilst the plan and construction is Gothic.



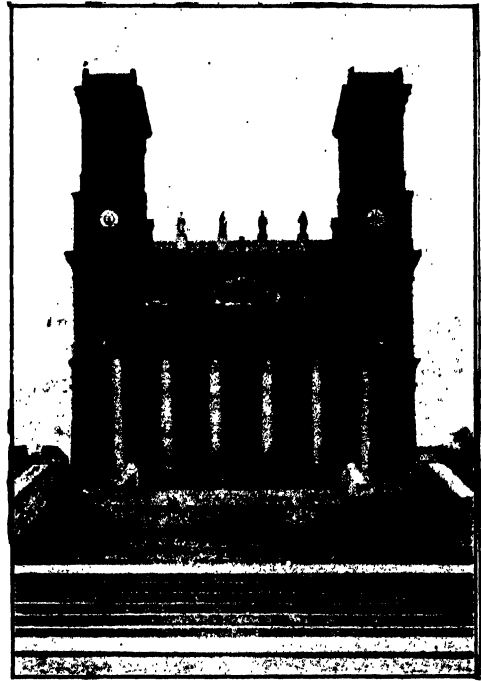
CHURCH OF ST. ETIENNE DU MONT ▯ *This picturesque Renaissance façade adds a finishing touch to one of the most beautiful corners of old Paris.*



CHURCH OF ST. AUGUSTIN ▯ *This Church is an example of the use of metal in church building. The nave, façade and dome remind one of the Italian and Byzantine styles.*

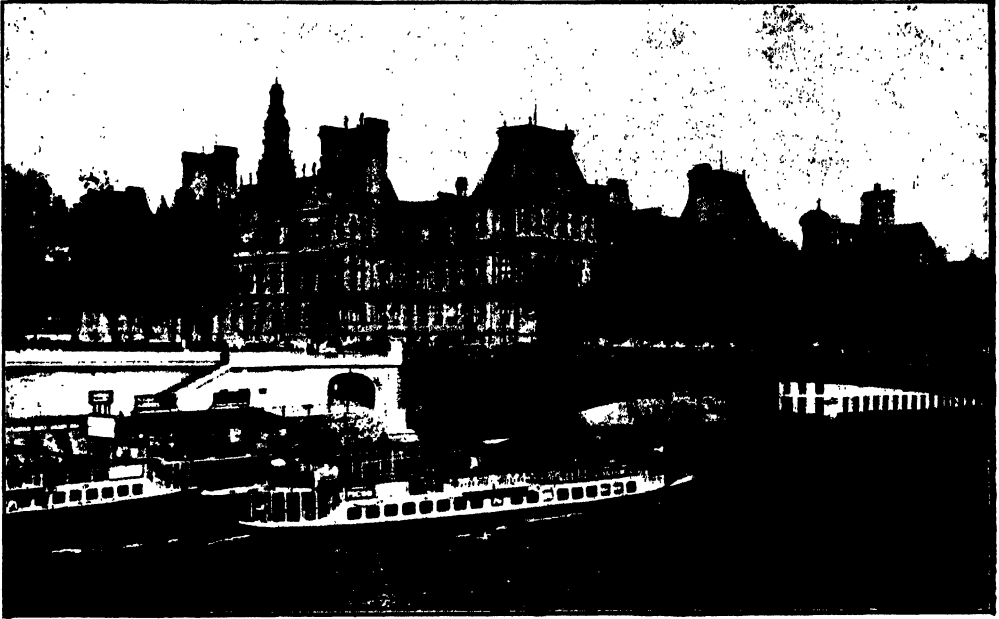
reversion to the early Greek style; the churches built before and after the Revolution are copies of Greek and Roman temples, and later of the first Christian Churches. The Panthéon built on the site of the old church of Ste. Geneviève reminds one of the Temples of Rome after which it was called; the Madeleine Church was first designed in the style of the Square House at Nîmes; Notre-Dame-de-Lorette, St. Denis-du-Saint-Sacrement, are copies of other churches at Rome.

When the outlying villages became a part of the great city of Paris, finer churches, more



CHURCH OF ST. VINCENT DE PAUL ▯ *The façade is supported by twelve fluted iron columns; the twin towers are an adaptation of the towers of Gothic Cathedrals.*

worthy of the capital, were erected especially during the nineteenth century, but none created a new style of religious architecture, for all were built in well-known styles. The Renaissance is represented by the Trinité Church and the Church of St. Augustin; the Gothic by Ste. Clotilde and St. Bernard; the Classic by St. Pierre-de-Montrouge, Notre-Dame-d'Auteuil, St. Joseph and St. Ambroise; and lastly the Byzantine style by the Basilique du Sacré Cœur (Sacred Heart) which has been built on the Heights of Montmartre. The last churches built in Paris show how boldly archi-



HÔTEL DE VILLE ▣ A fine building in the French Renaissance style. Slate roofs surmount façades decorated in the Classic style. The present building was erected in 1871 on the site of the old building and in the same style.



TOWN-HALL OF THE TENTH DISTRICT ▣ Recent building in the French Renaissance style.

pects have used metal and concrete to fashion these buildings according to the modern style, just as others have used the same materials for new stations and exhibition halls. This is only natural although, perhaps, somewhat astounding to those who cannot dissociate religious emotion from the art of the past.

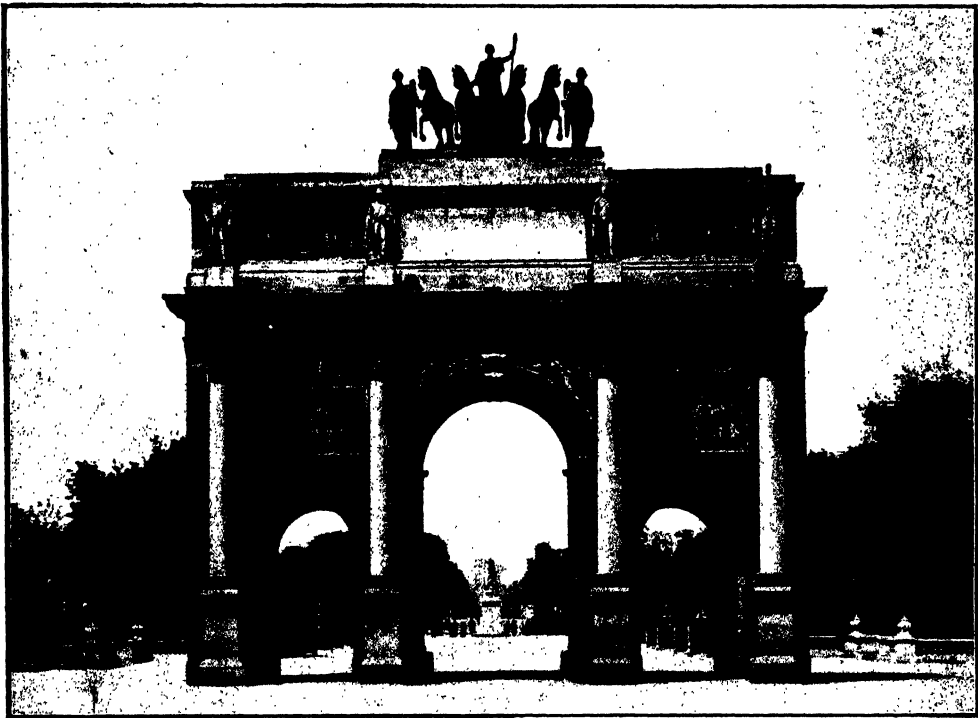
THE HÔTEL DE VILLE ▣ ▣ Religious authority was established in Paris long before civil administration was set up. Bishops were created many years before the merchant Provosts or the Commissioners of the Seine, and that is why Notre-Dame is so much older than the Hôtel de Ville. There was no room for the latter on the sacred island, for when it was built in the Place de Grève in the reign of François I, the Cité was the province of the Clergy and the King, and dominated by the Cathedral, and the Palace. When the people escaped from the yoke of the Clergy they were forced to accept the protection and the government of the King. It was not until the sixteenth century that Paris had a Town Hall worthy of the name. It was designed by an Italian architect named Boccador, and a French master mason called Pierre de Lambiges. This fine hall was later improved by various additions and decorations, but unfortunately it was sacked and then destroyed during the Revolu-

tions of 1792 and 1871. The new building designed by Ballu and Perthes, is a copy as far as possible of the old, although it is considerably larger. This Town Hall with its slate roofs, and its façades adorned by many statues, is one of the finest and most decorative buildings in Paris. Its vast halls decorated with mural paintings and many examples of modern sculpture, constitute, with the Opéra, the finest work of the French school of Artists at the end of the nineteenth century. Popular song writers have not spared the Hôtel de Ville, when joking about democracy, for the festivities held there are notably democratic; some of these songs are so witty that Parisians no longer see any beauty in their Town Hall.

It is from the Hôtel de Ville that Paris is administered, for both the Town Council and the Council of the Seine hold their meetings here. In each case the membership is much the same, but for the meetings of the Council of the Department the Town Councillors become for the time being Department Councillors and are joined by a certain number of members from the outskirts of Paris.

This Council which deals with the budget is supplemented by another under the orders of the Chief of the Police and the Chief Commissioner of the Seine who is elected by the ruling government. Paris is not so independent as other towns with regard to self-government, for its very importance and the part it has played in State affairs in the past, have made it necessary to limit its power. The city representatives can elect the President of the Town Council who takes office for one year only. This temporary magistrate has to work with the Chief Administrator who holds office for a much longer period. The modern administration of Paris resembles to a great extent the old system, when the city was administered by a Merchant Provost elected by the people together with a Governor chosen by the King.

The city is divided into twenty districts, numbered from the centre (at the district of the Palais and the Louvre) and then extending outwards in spiral form, the circles getting gradually bigger and bigger until the twentieth district, that of Père-Lachaise, is reached. Each district is divided into four quarters and whilst



ARC DE TRIOMPHE DU CARROUSEL. *This fine arch, designed by Percier and Fontaine during the Empire, is an imitation of the Arch of Severus at Rome. It originally stood in front of the central gate of the Palace of the Tuileries which was destroyed in 1871. To-day it commands the wonderful vista right up to the Arc.*



LOUVRE MUSEUM ▣ The antique sculptures in the Louvre form an extremely fine collection. The above are two of the greatest treasures of antiquity that have come down to our day. The "Venus de Milo" was found on the island of Melos in 1820, and the other, the "Niké" or Winged Victory, was found in the island of Samothrace in 1863

the districts are only known by numbers, each quarter bears the name of some important historical or local event, or of some building. The districts numbered in this way serve as the official divisions or wards for voting purposes. Each quarter has its own city councillor, and each district a proportionate number of representatives in Parliament. There is in each district a local town hall with a mayor and corporation, but these officers are not magistrates by virtue of their office, as they are in other towns of France. Nominated by the French Home Office, they have under their charge all local concerns, such as administering the poor law, and directing elementary education.

It is well known that such education is in France under the care of the Home Office which acts through the local authorities, but in Paris itself where such bodies are more

important than in the provinces the Home Office allows these authorities a much freer hand. Paris helps considerably in the upkeep of the schools and gives every encouragement to their work, insisting that special attention should be given to branches of work needed in the city. Such schools as Boule, Estienne, Germain Pilon, and Bernard Palissy, all Technical Schools for applied Arts and Science, are efficiently maintained. This mode of teaching endeavours to do for the student what apprenticeship did for the apprentice when he went to a workshop and worked with a particular master.

It would be wearisome to enumerate all the work of the local authorities for they have charge of all that concerns the welfare of the people, from the underground sewers and the Metropolitan Railway, to the maintaining of roads and walks and also the upkeep of hospitals



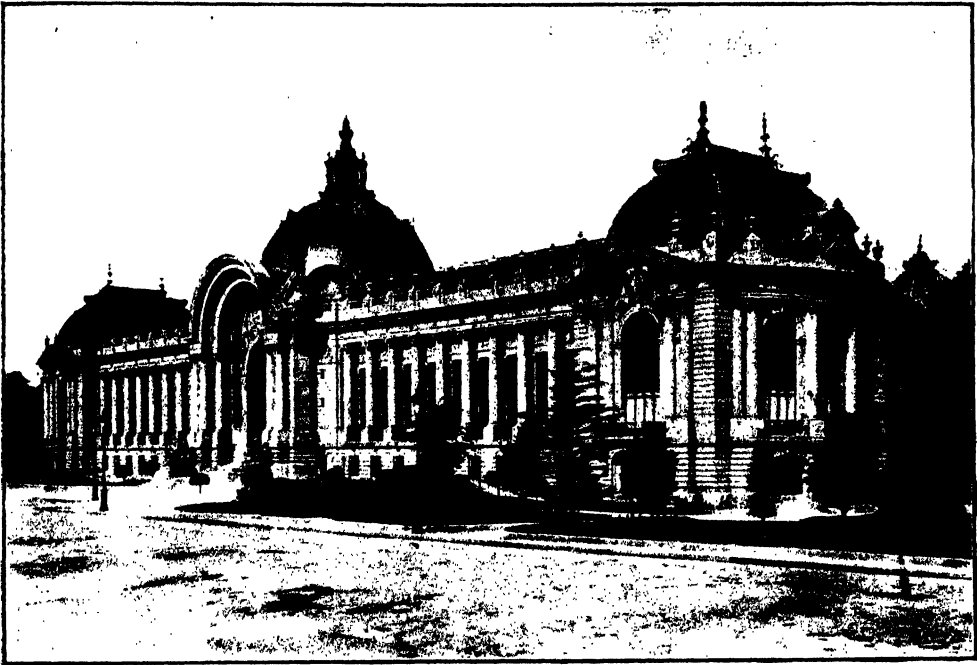
GALLERY OF APOLLO IN THE LOUVRE MUSEUM ▀ This Gallery has been left untouched ; the decoration is by Le Brun and was completed in the nineteenth century. The cases contain the most precious treasures in the Louvre, the Crown Diamonds and other jewels, and a priceless collection of enamels of the Middle Ages and the Renaissance.

and museums. It will be more interesting to see outdoor life in Paris than to study its administration inside its town halls.

THE PALAIS DE JUSTICE ▀ ▀ The Ile de la Cité would to-day be only a stepping-stone, as it were, between the two banks of the river, for hardly anyone lives there, were it not that the Palais de Justice attracts to it every day crowds of litigants with their lawyers and judges. The old Palace of St. Louis has been considerably enlarged since the thirteenth century. Very little of the original building is left (parts of the twin towers of the Conciergerie date back to this time), but the Sainte Chapelle still raises heavenwards its beautiful spire in the centre of the lawyers' city. The Palace has survived three fires, has been partially destroyed three times and then restored ; portions have been added, and at the present time it is a more complicated labyrinth than some of the processes of the law. Its four façades are very different. The northern side has pointed roofs and Gothic turrets ; the southern comprises the most recent buildings ; to the east is the

façade of Louis XVI with the great staircase which is crowded with people in the middle of the day ; the western façade was completed by Viollet le Duc in a style more severe than Justice itself, for its great flight of steps resembles a bastion, overlooking with a threatening air the quiet little Place Dauphine. Inside the Palace, one is struck by the extraordinary commotion and babel in the Marchande Gallery. Men in black robes hurry to and fro, and long consultations take place in every corner. This may be the Temple of Justice, but it is undoubtedly the Temple of Speech. The originals of Daumier's wonderful portraits can be recognised every day under the dome of the Salle des Pas Perdus, or Waiting Hall. In the many halls and Courts, some of which are very beautiful, sit tribunals, courts of appeal and assize courts. At times an interesting trial or lawsuit will stir all Paris, and then dense indeed are the crowds that pour along the corridors of the Palace.

THE LOUVRE ▀ ▀ When Philippe le Bel gave the Palace over to the Parliament, the Royal House chose as their

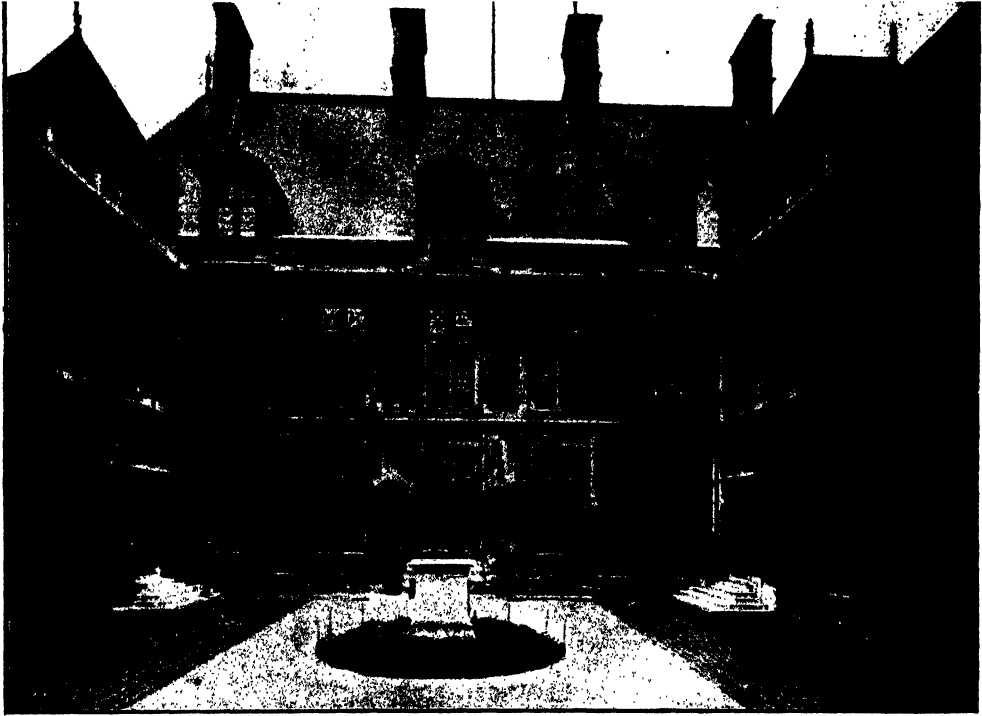


THE PALACE OF FINE ARTS ■ This Palace, sometimes called the Petit Palais, belongs to the City of Paris and was built by Charles Girault for the 1900 Exhibition. It is now a museum for modern French Art and is opposite the Grand Palais which is used for exhibitions of various kinds : pictures, motor-cars, aeroplanes, etc.

residence the Château du Louvre, on the other side of the river. The Louvre has greatly changed both in appearance and intention during the course of centuries. Since the Revolution it has been converted into a museum, the most wonderful in the world. The Louvre, now situated in the heart of Paris of which it once formed the western gate, attracts by its wealth of curiosities and relics, and by its priceless works of art, more visitors than any other building in the city. The foundation of the present building was laid by François I ; Louis XIII and Louis XIV completed the quadrangle with its famous colonnade. The last kings of the house of Valois and Henri IV built the Gallery leading from the Louvre to the Tuileries along the bank of the river. Napoleon III employed Visconti to complete the North Gallery and the wing of the Rue de Rivoli. When in 1871, during the Revolution, the Tuileries Palace was destroyed, the Place du Carrousel was opened up, and the two wings of the Louvre stretching to the west now enclose the beginning of the beautiful avenue which extends as far as the Etoile and the Arc de Triomphe. The museum is housed in the old apartments of the Louvre, where can be

seen all the artistic wealth of France that has been collected since the Renaissance. The Kings of France were the first collectors, for they bought Italian paintings for the galleries of their Palaces, and ancient works of art to place in the avenues of the Palace grounds. Then at the time of the Revolution, when so many churches and monasteries were destroyed or adapted for other purposes, many religious works of art had to be stored, and so this Museum was created to receive the relics that had lost their shrines. During the nineteenth century many more wonders were added to the collections of the former monarchs. As the Museum grew, the plan was formed to make the Louvre a complete, universal museum where all periods of history should be represented.

Such a plan is too vast ever to be fulfilled. In the Louvre to-day, all the Schools of Art are represented but not all by their masterpieces. Nevertheless the Museum contains the most varied collections in the world, and if some specimens are missing these omissions are not important enough to matter. The most famous works of art are to be seen here ; the remarkable painting of " La Jaconde," and the still more wonderful Venus of Milo. The



HÔTEL CARNAVALET, MUNICIPAL MUSEUM *A beautiful Renaissance building designed by the architect Pierre Lescot and the sculptor Jean Goujon. Madame de Sévigné once lived here. The museum contains a wonderful collection of relics of old Paris.*

more one visits this great Palace, the more one finds that it is not one of these museums where there is nothing to admire or ponder over, nothing to evoke thought, for here are some of the most priceless treasures of the earth, and the richest and most interesting collections, representative of the whole history of man.

THE MUSEUMS OF PARIS *Paris possesses many other museums, for these treasure-houses instituted in the nineteenth century interest everyone, not only by their useful works of art, but also by their relics of the past and by their choice specimens of the work of great artists, masters of the world. In the Marsan Museum a display of the decorative arts, arranged with taste and method, enables one to picture fashionable life in the past by showing its setting. These exhibitions are varied from time to time, and amateurs and all who are interested in bygone days, anxiously await the news of a fresh display. The museum of modern French art is to be found in a former orange-house in the Luxembourg Palace. The Petit Palais of the Champs Elysées contains a Museum belonging to the*

City of Paris, where can be seen a fine collection of extremely modern works of art. In a spacious mansion in the Marais district, called the Carnavalet, which has been enlarged to receive the many collections sent to it, lovers of old Paris will find every phase of the life of the city, and hundreds of historical relics. The Cernuschi Museum in another large mansion in the Parc Monceau, contains collections of Chinese and Japanese art, and the Guimet Museum also has a fine collection of Oriental art. The Galliera Museum is frequently used for exhibitions of works of art, such as laces, ivories, and modern examples of the decorative arts, displayed in a building, which is itself a work of art.

The Trocadéro Museum is very interesting and instructive, although it contains no original works but only reproductions. In each of its spreading wings are displayed plaster casts of the finest carvings and gateways of French churches; these plaster reproductions are wonderfully life-like, and extremely useful to students of comparative architecture.

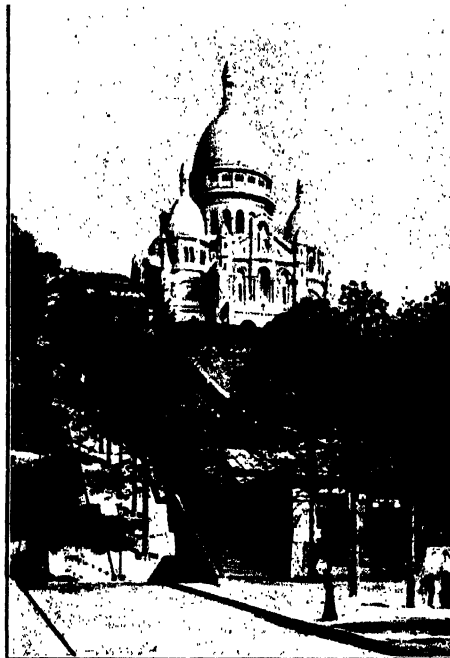
To study the most beautiful objects of the Middle Ages, and of the Renaissance, the Cluny

Museum must be visited ; the attractive setting of these treasures in a beautiful building makes one doubly interested in them.

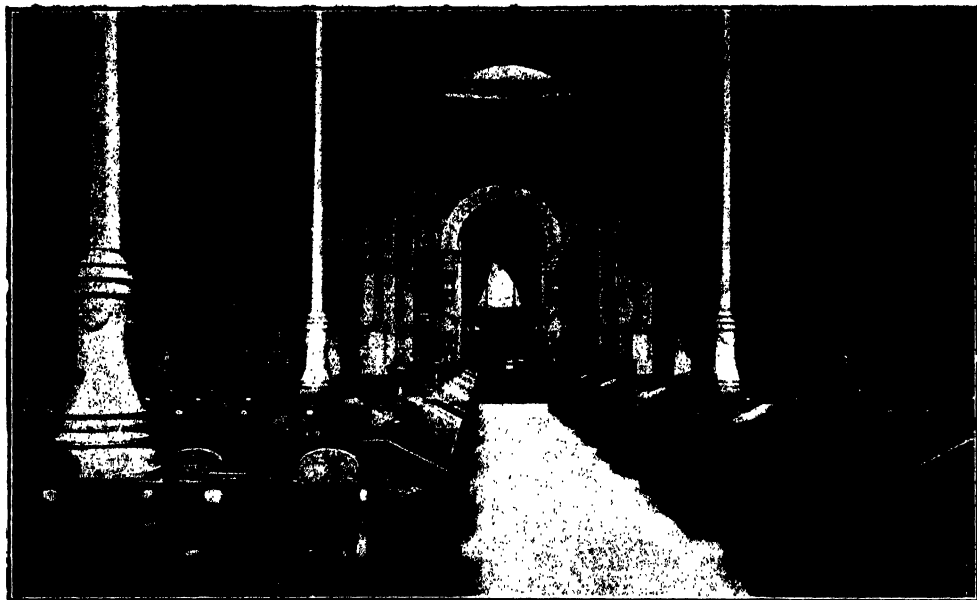
THE SALONS OF CONTEMPORARY ART ■ ■ It is in the famous Spring Salons or Exhibitions that new works of art are shown to Parisians. They are exhibited in the Grand Palais of the Champs Elysées. The opening of these salons in May has been for the last two centuries one of the great events of the life of Parisians. Painters, sculptors and even architects bring to the Exhibition their best works in order to show them to the public who have come, some to buy and others merely to examine. Thanks to this annual Exhibition artists, especially painters, enjoy a popularity which in some cases becomes world-wide.

At first there was only one Salon ; then, when the two Palaces were opened to artists, they filled them both ; now that they have to occupy the same building the two schools of artists do not mix. In fact it would be truer to say that

to-day that there are as many schools as groups of artists. There are now three annual exhibitions ; in the spring the Salon of French artists belonging to the National Society ; in October the Autumn Salon, and then a little later the Winter Salon. There are also countless other exhibitions held in private galleries where the work of a single artist, or of a group of artists, is displayed. The shops that sell the best paintings are to be found near the Madeleine Church, or in the district around the church of St. Augustin. Certain streets such as the Rue de la Boétie have been turned into so-called picture galleries, for every shop window is full of pictures. For the last twenty years painters and sculptors have been divided into two camps. On the one hand stand the adherents of the traditional schools, and on the other the more independent and bolder spirits. An amused public follows all the phases of this war in the world of pictures, in the Autumn Salon and in the fashionable exhibitions, then it resorts to an equally fashionable restaurant for tea followed by a dance.



SACRÉ-CŒUR DE MONTMARTRE ■ The white domes of this Church can be seen from all parts of Paris.



READING ROOM IN THE NATIONAL LIBRARY *Every day, under this wide dome with its metal cupolas, 300 or 400 students come to consult the finest collection of books in existence. In other rooms scholars are studying old manuscripts, prints and medals. One room is open to the public without a permit.*

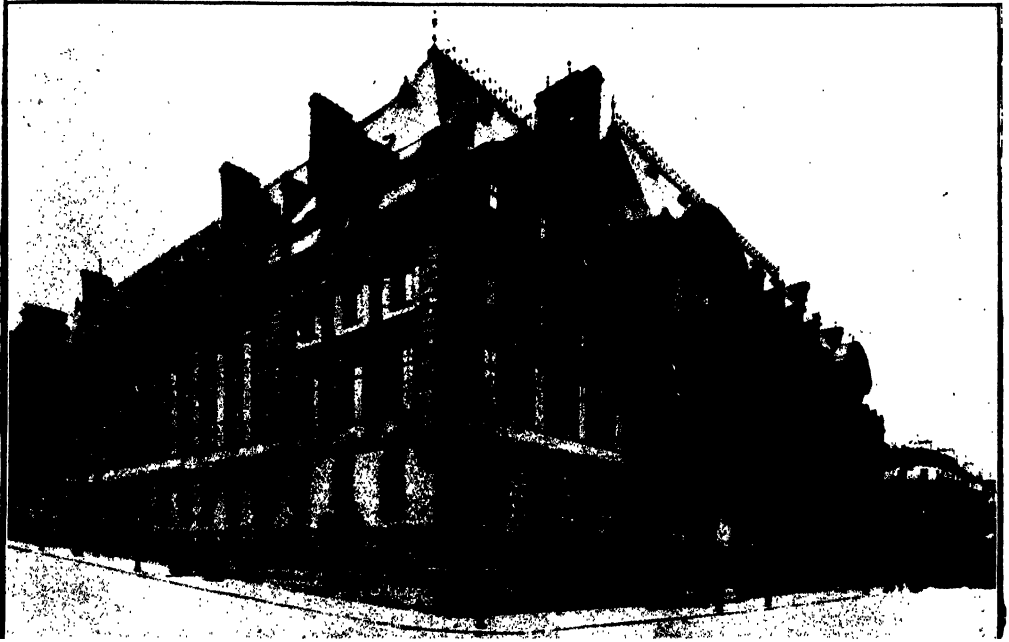
CHAPTER IV

THE MOST IMPORTANT DISTRICTS OF PARIS

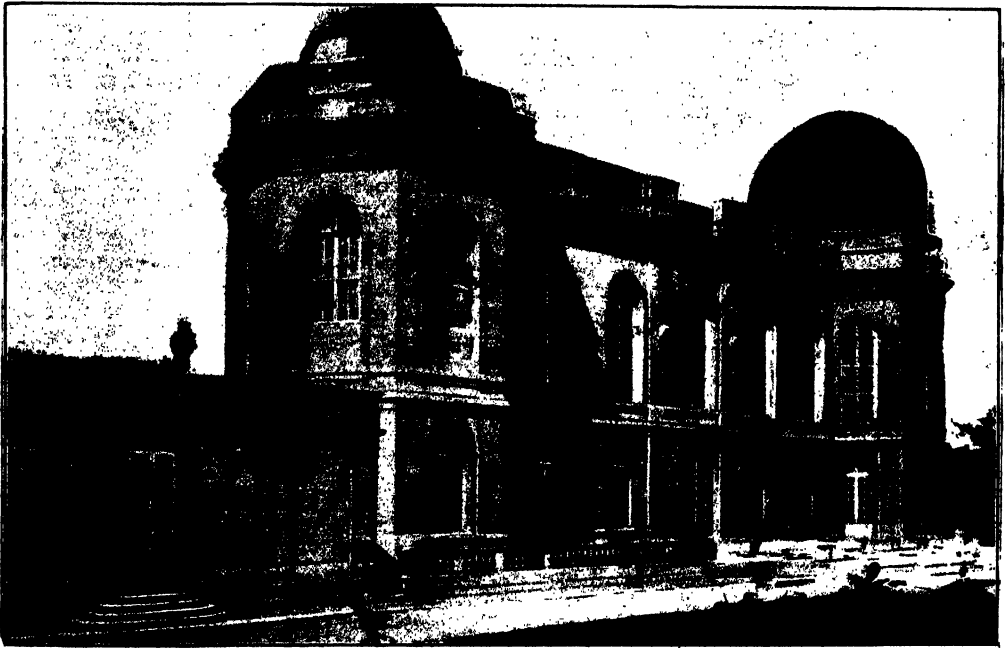
THE SOUTH SIDE OF THE SEINE—
THE QUARTIER LATIN *Every day* The south side of the river, at least as far as the hill of Ste. Geneviève, which in the Middle Ages was called the University, is still known as the Quartier Latin. In the centre stands the Sorbonne that has been renovated several times, and the church built by Richelieu now surrounded by buildings recently added. This church is a daughter, somewhat emancipated, of Notre-Dame, which Abelard left long ago to teach in the college on the hill. Since the time of Robert de Sorbon, founder of the University, students and professors have haunted the Rue St. Jacques. They still live in this district where new colleges have been erected to replace those that have disappeared, and where many others have been restored or re-named. In the nineteenth century, when Paris grew to such an enormous extent, other schools and colleges had to be built in various districts. The Condorcet, Janson and Carnot Colleges were built during this time, but the old Colleges of the Latin Quarter still maintain their old reputation and prepare French boys

for the entrance examinations to the Universities. Most of the students who leave these schools continue their studies at the Sorbonne itself, or at the Schools of Law and Medicine ; or else train as teachers at the École Normale Supérieure, or as engineers at the École Polytechnique. When summer begins, and life in Paris is somewhat calmer, the Quartier Latin breaks into fevered activity. All here is bustle and agitation for before the summer vacation begins thousands of students sit for examinations of all kinds. During the month of July, the corridors of the Sorbonne are as packed as the waiting-rooms at stations when the great exodus to the sea begins ; but these students have worries and cares forgotten by the holiday-makers. Despite political revolutions or university upheavals, the Baccalauréat examination still remains the goal, and sometimes the torment, of the French middle classes.

In this Quarter, learned men in unpretentious laboratories in the Collège de France, the Sorbonne, the École Normale, the Museum, the Observatoire and the Institut Pasteur, are



THE SORBONNE ▯ The old Sorbonne built by Lemercier and Richelieu was rebuilt in the nineteenth century by Ménot. Whilst copying certain parts of Richelieu's building, Ménot enlarged the whole college and adapted it to modern needs. Many laboratories have had to be built at some distance from the University in less crowded areas.



THE OBSERVATORY ▯ Colbert assigned the building of the Observatory to Claude Perrault, the designer of the Colonnade of the Louvre. It has since been enlarged and to-day isolated buildings contain telescopes which are becoming more and more powerful. This scientific building stands in the centre of Paris, yet takes no part in the rush and bustle of everyday life.



THE BOURSE ▯ *The Bourse, or Stock Exchange, was designed by Brongniart during the First Empire, but it was not finished until the Restoration. It was built in the Classic style which was then fashionable. At the beginning of this century two additional wings were added*

patiently registering observations, experimenting with new theories, working out endless problems, gathering together fresh ideas and hypotheses. From time to time, as a result of this quiet work, new light is thrown on some intricate problem and science takes one more step forward. Then the world learns that these men who can be seen every day going to their laboratories or to their lecture-rooms, backs slightly bent, are called Pasteur or Claude Bernard, Poincaré or Curie, 'Taine or Renan, and that they have won great glory. From them, the High Priests of Learning, their students gather and spread abroad words of truth, and help to keep alight the sacred torch. This little corner of the globe is one of the quiet, busy hives, where knowledge to nourish the human brain is evolved.

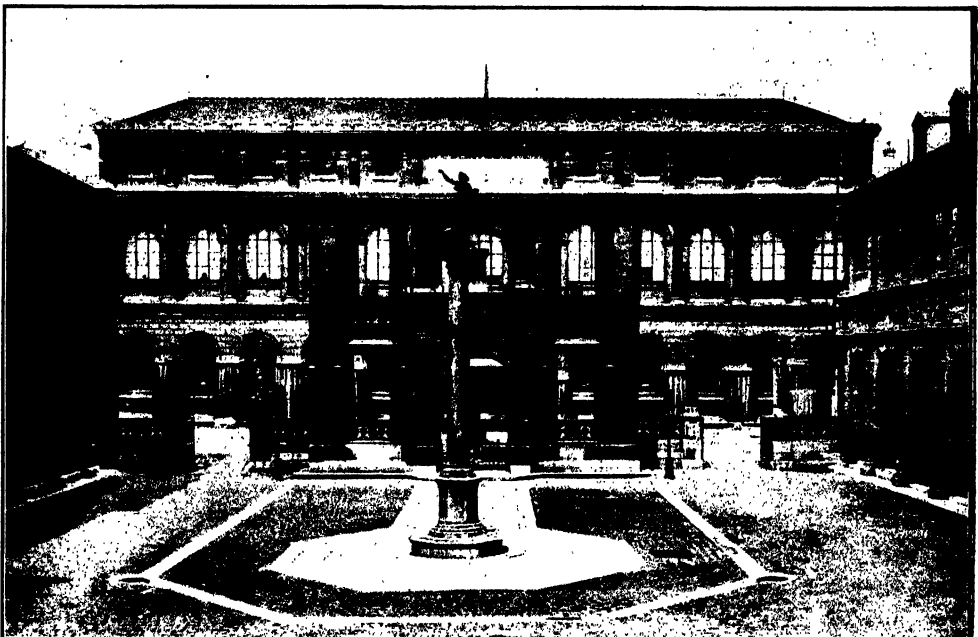
Historians do not find all they require in this quarter. To reconstruct as faithfully as possible the life of the past they must visit the Bibliothèque Nationale (National Library), which is situated in the centre of Paris, on the north side of the river. This library is the finest in existence and contains priceless documents and manuscripts. It is here, just a few steps from the Paris Exchange called the Bourse, that students can glean information from

wonderful antiquities. Public records of French history can be studied in the Archives in the Marais district. Students on their return from the Nationale or the Archives have to pass along the quays where the book-stalls tempt them to linger. They turn over the old books, finger them lovingly and replace them, only to pick up others before they have walked many paces. At times they will even buy one. Nothing is lost. Old furniture comes to Paris from all parts of France to be sold as antiques, and old libraries find new purchasers in the shops and the boxes along the quays on the south side of the river.

The Muses also love the Quartier Latin. Many poets have come into their own in the avenues of the Luxembourg. Not a few writers still live on the hill where they spent their youth, waiting and hoping for fame. Certain cafés are the favourite meeting-places for literary men who have turned them into salons where they discuss contemporary writers and the new schools of the day. These men then disperse, for they come from all parts of Paris for these discussions. Whatever their work, journalism, reviewing or novel writing, they never forget this corner of Paris, on the south side of the Seine, where youthful enthusiasm



THE ARCHIVES MUSEUM ▣ *The French national Archives are preserved in an old palace of the eighteenth century. The central court is a charming example of the old Courts of Honour. The interior is in the Louis XV style and panels painted by Boucher, Natoire and Van Loo can still be seen.*



ECOLE DES BEAUX-ARTS ▣ *The principal building in the School of Fine Arts was designed by Dubois, and the façade is a good example of French architecture based on the Italian Renaissance. In the quadrangle can be seen interesting fragments of French architecture during the Renaissance and the Middle Ages. They were collected and placed here during the Revolution by Lenoir.*



FOUNTAIN IN THE RUE DE GRENELLE ▯ *These public very important when in former times available in the houses. This is Bouchardon's masterpiece.*

can be renewed. The artists' colony which was once to be found in Montmartre, is now established in the Montparnasse district. All around the Luxembourg gardens are studios and Academies, for here, on the south side, Art joins Literature and Science.

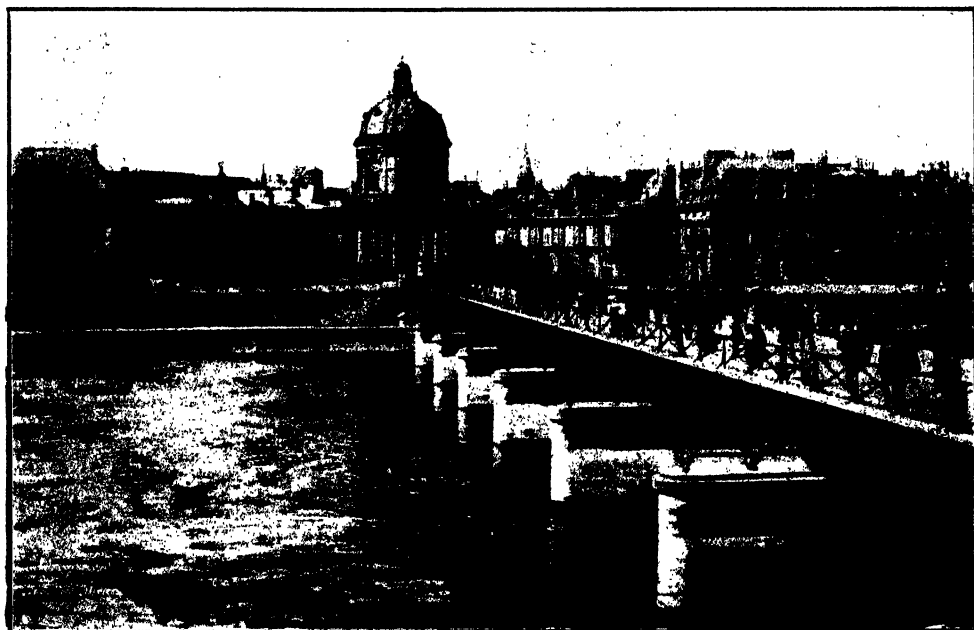
Not far from the church of St. Germain-des-Prés in a quarter that has always proved hospitable to painters, stands the Ecole des Beaux-Arts where youthful artists prepare themselves for future fame.

THE INSTITUT ▯ ▯ On the Quai Conti still stands a quaint-looking building surmounted by a dome, which was formerly the Collège des Quatre Nations, but is now called the Palais de l'Institut. All roads on the south side of the river lead to it, as though inviting writers, learned men, scientists and artists to gather there. At times the meetings in the Institut are thrown open to the public who flock along the quay, on foot or in carriages, to gain admission to the feast of eloquence to be set before them by the members of the Academy. This small dome attracts such a powerful body of opinion and such valuable criticism, that it has become the centre of intellectual life in France. The title of Academician is conferred by the members themselves and is the crowning glory in the intellectual world. To be a member of the Academy is, so we are told, a promise of immortality, but this is not always the case, for it sometimes happens that the glory fades and only the title is left. Then it is that criticisms of such members are seen in their true light, for they constitute true homage to the illustrious Institution.

THE ST. GERMAIN DISTRICT ▯ ▯ Before leaving the south side the western district must be visited. This



LES HALLES ▯ *The Central Markets built by Baltard are the oldest and strongest iron buildings in Paris, The food for Paris is brought here before being dispatched to all the districts of the city.*



PALAIS DE L'INSTITUT ♦ *The fine French Academies were transferred to this palace at the beginning of the nineteenth century. It was originally called the Collège des Quatre Nations, and is a quaint-looking building with a central Chapel surmounted by a dome and flanked with wings, each ending in a large building.*

was formerly called the district of St. Germain, and here, before the Revolution, many convents were established. These buildings have now been converted into hospitals, embassies, ministerial and public offices.

Along the Rue de Grenelle and the Rue de l' Université we can go from the Palace of the Luxembourg, which is now used as the Assembly Hall of the Senate, to the Palais-Bourbon where the Lower Chamber (Chambre des Députés) sits. No political storms shake the Senate in the Luxembourg Palace; but the uproar that occasionally rises from the Palais-Bourbon can be heard from afar, for here are discussed questions that interest and divide the whole country. When a serious crisis has been reached all France listens attentively to what is being said in this building. Then it is that the gallery to which the public are admitted is filled, not by sightseers, but by crowds of people so interested in the debate that they take part in it, and have even helped to overthrow the government.

Behind this district lies a plain which has been turned into the military quarter of Paris. This district first became the military headquarters when Louis XIV built here the Invalides, and Louis XV established near by

the École Militaire. These extensive buildings, with wide open spaces in front of them laid out with lawns surrounded by trees, make this quarter one of the most pleasant in Paris. World exhibitions have been held on these grounds in great halls, over which towered the Tour Eiffel like a great metal giant proclaiming with a gesture of defiance its superiority over these tiny stone structures.

THE NORTH SIDE OF THE RIVER. THE HALLES AND THE BOURSE

♦ ♦ Beyond the Tuileries and the Louvre, in the very heart of Paris on the north side of the river, is the business quarter, where the busy, crowded streets are thronged with carts, and where the passers-by hurry along the streets for they have no time to loiter. All around Les Halles, the great central markets of Paris, are provision shops. The immense iron buildings, for the market is covered, receive their produce from all over Paris, from all districts of France, and from all the quarters of the globe. Market carts and trains arrive with their goods all through the night; the next morning these are distributed, some going to the local markets, some to the shops, and even the barrows have their share of the fruit and

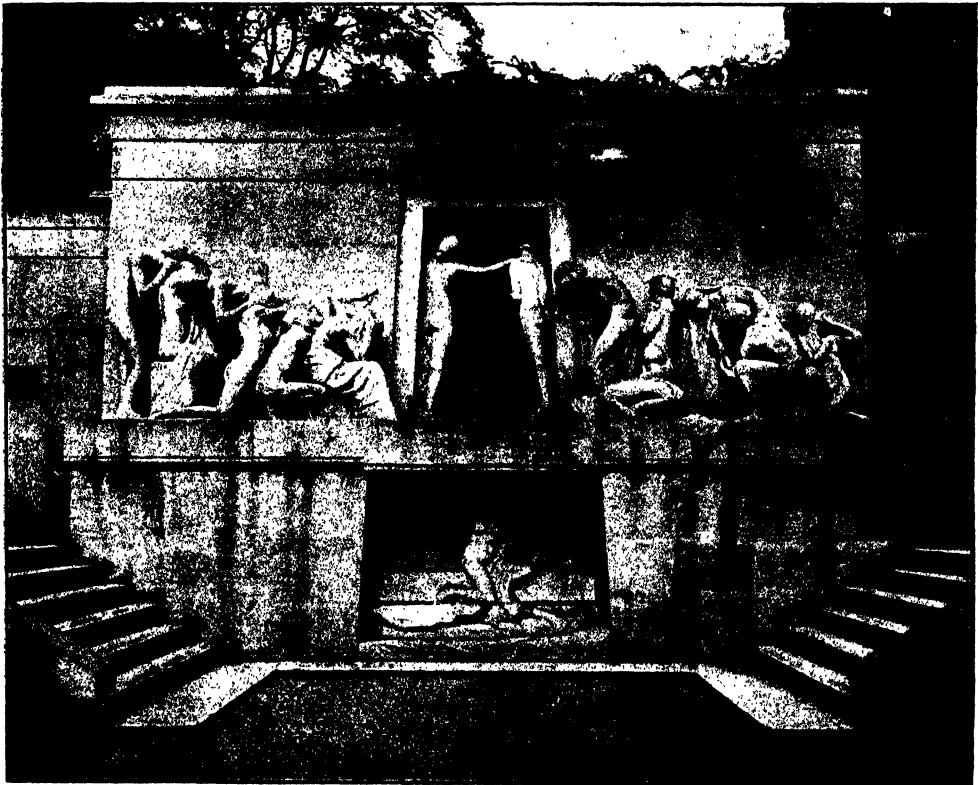
vegetables to take to the inhabitants of the poorer streets. By noon the market is empty, but not many hours elapse before new stores pour in and once again the night's work begins. A restless activity pervades this district while the rest of the town is sleeping; here the night walker, anxious to see the markets at their busiest, meets poor, homeless wretches prowling about.

In the middle of these crowded streets is the Bank of France which has been established in a seventeenth-century mansion, to which new wings are being continually added. Near by is the Bourse, the Paris Exchange, designed by Brongniart, in the style of a temple surrounded by columns. In the middle of the day the steps of the Bourse are filled with a shouting mob of men, and the noise is even worse inside the building. The results of these shouting contests are published in all the papers and sent by wireless to all parts of the world.

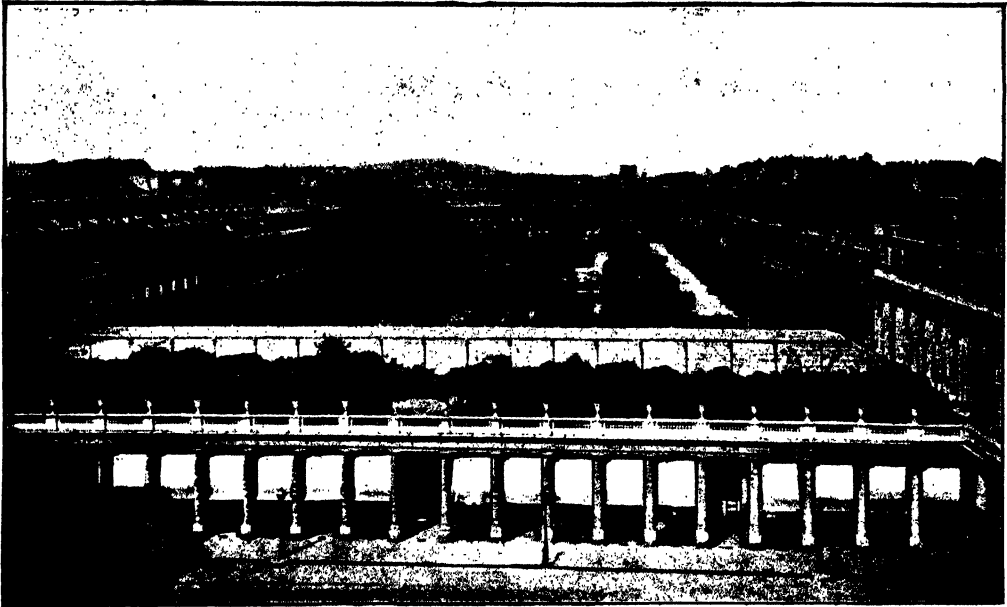
It is here in the business quarter that most

of the papers are published, although a few, the wealthiest and the most important, have their offices in the Grands Boulevards. The others are nearly all printed in the Rue du Croissant, and when the new sheets straight from the press are ready for distribution, newspaper vendors in carts, on bicycles and on foot pour in great, excited crowds from this part.

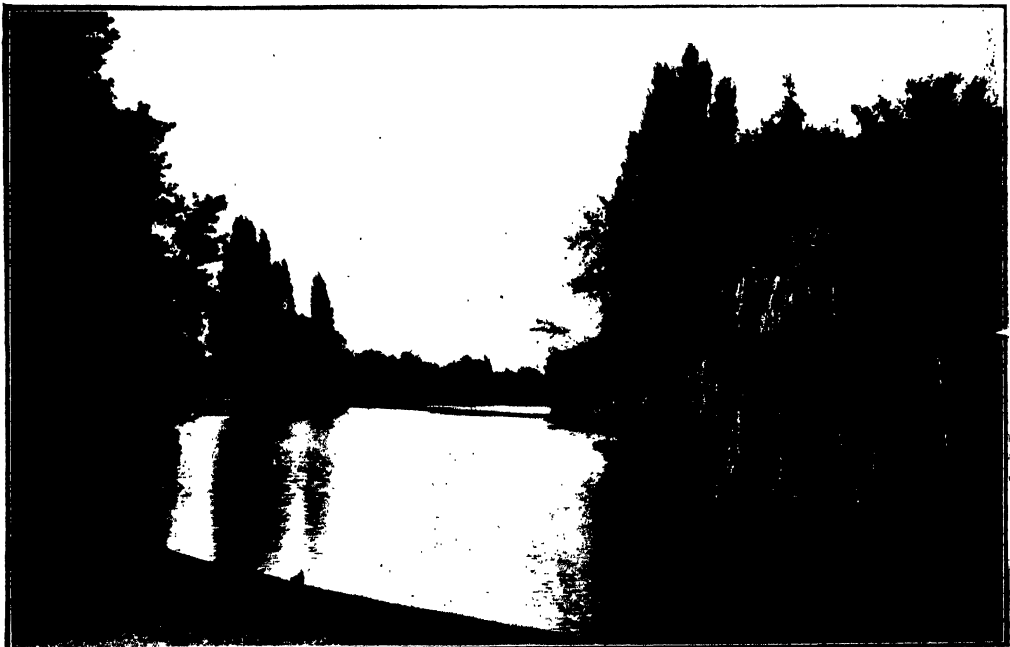
THE SHOPPING QUARTER ■ ■ The centre of Paris, the district bounded by the Grands Boulevards, is the most densely populated and the busiest part of the city. Trades of all descriptions are carried on here, and handwork is still done, for the big shops and factories have not succeeded in stamping out this industry. Small workshops where the workman is almost an artist, and small shops where uncommon and original goods are sold, still exist. The furniture made in the St. Antoine district is nearly all the work of men who work in their own homes.



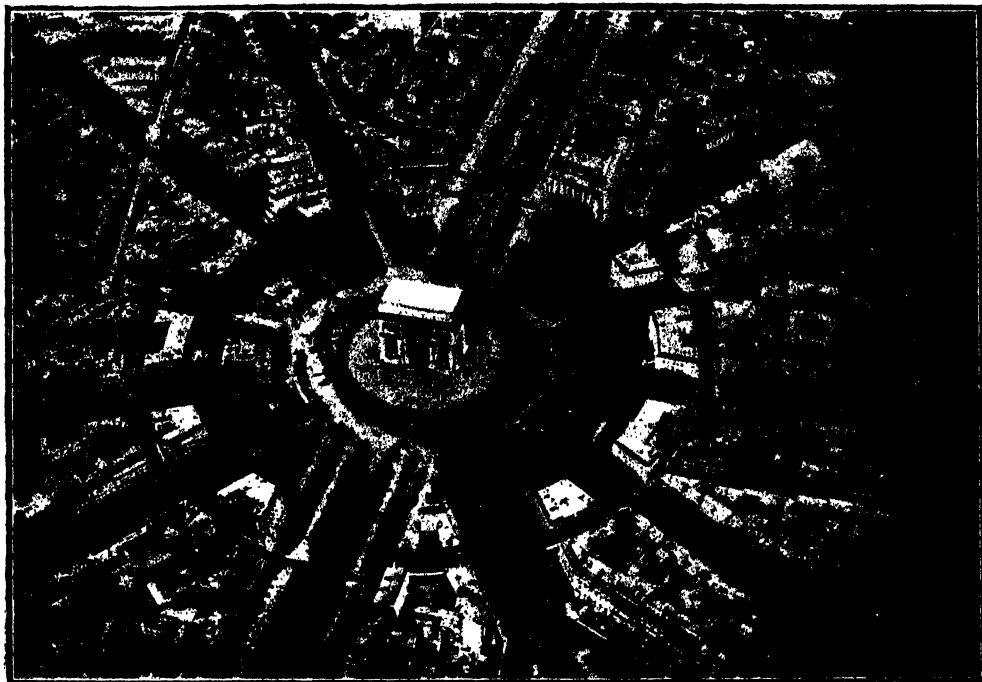
MONUMENT AUX MORTS (by Bartholomé) ■ This monument faces the principal entrance to the Père Lachaise cemetery. It expresses all the poignant sadness of death blended with hope and peace. The Père Lachaise cemetery contains many fine monuments.



THE PALAIS ROYAL ▯ *The long galleries surrounding these gardens were built in 1789 just before the Revolution by the architect Louis. During the Revolution and until 1795 the gardens were the favourite resort of democrats. To-day they are practically deserted, a quiet little backwater surrounded by some of the busiest streets in Paris.*



THE GRAND LAC IN THE BOIS DE BOULOGNE ▯ *The Bois de Boulogne is not entirely a natural wood. It was originally a game preserve taken over by the City of Paris in 1852. It was planned and laid out as a park in the English style by a gardener named Wariée and an engineer called Alphand. Wariée planned the two artificial lakes bordered with grass and many different kinds of trees. The Grand Lac boasts of two islands and is two-thirds of a mile long and 300 feet wide.*

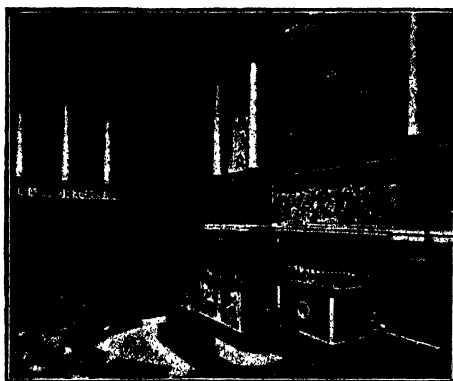


QUARTIER DE L'ETOILE *From the air the plan of a town can be seen to perfection. This view shows how the erection of the Arc de l'Etoile determined the formation of the whole district ; a fine example of modern town planning.*

It is only in the west that articles of luxury, fashionable gowns and jewellery are made, for, as in London, it is in the west end that rich customers can be found. For a short time in the middle of the nineteenth century the fashionable trade of the city was carried on under the arcades of the Palais-Royal, and attracted thither the idle, fashionable world who enjoyed walking in the gardens and looking at the shops, as people do to-day in the St. Mark Square in Venice. Then this closed walk went out of fashion, and was left as deserted and stagnant as a lake without an outlet. When the roads around the Opéra were opened up, all the life from the Palais-Royal flowed there, making its headquarters in the Rue de la Paix.

THE HILLS AROUND PARIS

When Paris extended its boundaries, it took for its own all the hills that formerly surrounded it and looked down upon it. To the east there were three, Charonne, Ménilmontant and Belleville ; to the north, Montmartre ; to the west, Chaillot ; and to the south, Montparnasse. From these hills can be seen fine views of central Paris ; from among the confusion of roofs rise, here and there, domes and towers which enable one to recognise the different districts of the city which is nearly always shrouded in mist. From the hilly districts of the east and north, there pours out each morning a stream of workers, who return by the same route in the evening, when



CHAMBRE DES DÉPUTÉS *The members are absent, the rostrum is silent and in front of the deserted benches the Philosophers of the Athenian School, on the tapestry which is a copy of a fresco by Raphael, are peacefully meditating.*

work is finished. Each district has its own particular aspect, and the hilly nature of the ground relieves the streets which would otherwise be very monotonous.

On the slopes of the Ménilmontant hill lies the great city of the dead, the cemetery of Père Lachaise, where the graves, interspersed with trees, form one of the most solemn sights of Paris. Many of the most famous men of France to whom statues have been erected in the great squares of Paris, are buried here, far from the turmoil of life in the city. From this height they seem to be looking westward at the city where they lived and fought the battle of life.

At Belleville, the park called Buttes-Chaumont, made on the site of some old quarries, is a miniature Switzerland, for the old pits have been turned into lakes and around the rocks run winding roads. The district of Montmartre is world famous, and so distinct is it from the rest of Paris, that occasionally the inhabitants declare it a free state quite independent of the rest of France. Everything can be seen here; remains of country houses and mills, a very old church as well as the Sacré-Cœur whose dazzling white cupolas

tower over the city, and on the southern slopes the picturesque quarter of Bohemian artists. The outer avenues at the foot of the mountain swarm with cafés to which foreigners are attracted, and where they are entertained by the witticisms and the jokes heard in these cabarets.

The last height to be visited is that in the west, where the Arc de Triomphe stands in the Étoile, and through which, when walking up the Champs Élysées, the pedestrian can see the sun setting. This wonderful arch, erected in commemoration of the valour of the Great Army of Napoleon, has to-day an added glory, for beneath it is the Tomb of the Unknown Warrior. It is not only the most picturesque building in Paris, but it is the most stirring. Placed in the centre of the most fashionable quarter of Paris, across the road that leads to the Bois de Boulogne, it is a perpetual reminder to all whose lives are free from sorrow and care that a high price has been paid to keep intact this beautiful city and its surroundings. The Mother Country, in mourning for its heroes, asks its children who are left to give a thought of gratitude and love for those in whose remembrance burns the undying flame.



TOMB OF THE UNKNOWN SOLDIER UNDER THE ARC DE TRIOMPHE
■ An undying flame symbolises the unceasing gratitude of France to the heroes who fell in the Great War

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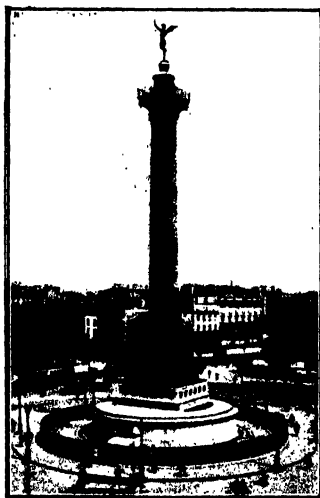
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PLACE DE LA BASTILLE. This Column of July was erected in memory of all who fell during the Revolution of July 1830.

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CHAUCER AT THE COURT OF EDWARD III. *Geoffrey Chaucer, whose "Canterbury Tales" are perhaps the most brilliant remains of the early literature of England, was a Court official in the reign of Edward III. His position often took him to Italy, where he came in contact with much that must have influenced his work. (Part of the painting by Burne-Jones in the National Gallery of British Art. Photo: Mansell.)*

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THE FRANKS' CASKET IN THE BRITISH MUSEUM. *Interesting as are the illustrations of the Volunder Ruitha Saga and the legend of the Maegi, this whalebone casket is important for another reason. On it can be seen, above and below, runic inscriptions telling the story of the pictures. Runes were symbols which, used in groups, signified words.*

THE DAWN OF BRITISH LITERATURE

By S. P. B. MAIS, M.A.

THE RICHARDS PRESS LTD.



CHRIST PÆSACEN

NYDENINGA PVLOO

on middre winter mære þeodan eadum heag on
þy ahtredan dag hælend gehæten hæfon þæt
pæpud. Spæ þa sylpan and þwe hegygeas folc un
mette habbað forþeowas geas þa þy se hælend
cymed gefmegas on þam glocan dæge ut
forþa morad hine folc mycel um
ð in hecon. And þes embe þæt mæn þæt æt
fulpæc and æt spæcnet to þæt cymed þene
on

and þæt æt fol monad fygol to æne butan cpa

ne m
to cpa on
æ to

hc

ne ge fpege þæt se lencen on æt ge lode

ANGLO-SAXON CHRONICLE *Not only is this said to have been compiled on the order of King Alfred, the most valuable authority for the early history of England, it is also a record of the development of the language from Anglo-Saxon to the first forms of the English which we know.*



WHITBY ABBEY *■ In the old abbey of Whitby lived Cædmon, the first known English poet. At first a lowly cowherd on the abbey lands he is said by legend to have been inspired to song, and then to have entered the monastery and risen to a position of importance.*
(Photo: Taylor.)

THE DAWN OF BRITISH LITERATURE

CHAPTER I

BEFORE THE NORMAN CONQUEST

POETS

BEOWULF ■ ■ Visitors to the British Museum can scarcely help seeing or being interested in that charred-edged ancient manuscript which so narrowly escaped destruction by fire two hundred years ago, the thousand-year-old only extant version of the epic poem of *Beowulf*. At first sight the language looks as alien as Russian, but that is due to the fact that in those days "th" was represented by "d" with a stroke through it, or by "þ", "s" by "ʃ," and "g" by "ȝ." Here is an example:

"næniz heora þohte þ he þanon ʃolde eft eard lufan æfre ȝeʃecan folc oþðe freo burh þær he afeded wæs."

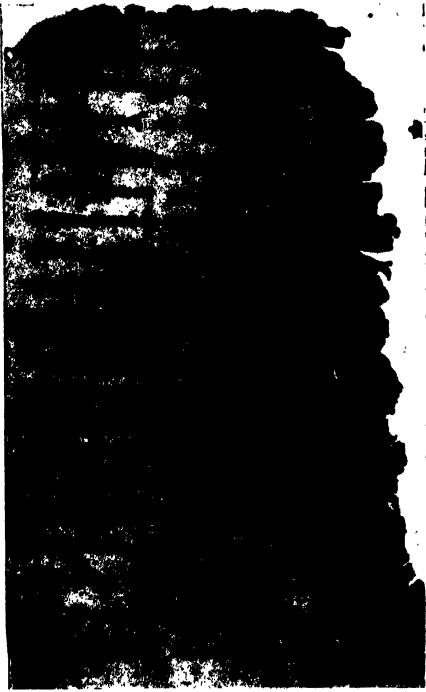
"None of them thought that hence should he after evermore again seek his home beloved, his folk or his free burg where he had been fostered."

The story concerns a sixth-century Geat, nephew of Hygelac, a historical king, who died in A.D. 520. This hero, whose name is Beowulf, hears that Hrothgar, King of Denmark, is sorely disturbed by a monster called Grendel

who haunts the hall Heorot and eats Hrothgar's thanes. Dreadful tales reach him of the ravages of this man-beast, "strong as thirty men," and these inspire him to cross the sea to Hrothgar's rescue. He sleeps with his men in the hall of Heorot, and seizes the monster just as Grendel is about to devour one of his men. In the fight Beowulf tears off Grendel's arm and the creature escapes to die in solitude. There are high revels in Heorot to celebrate Beowulf's triumph, but the next night Grendel's mother comes to avenge her son, and tears Hrothgar's best man-at-arms in pieces. Beowulf chases her to the sea-cave where she lives, and, having dived in after her, kills her after a terrific struggle with a magic sword and returns with her head to Hrothgar. He then goes home laden with presents, and reigns over his own people for fifty years.

In the second part of the poem he sets out to slay a dragon that has been ravaging the land because its treasure has been seized. Beowulf kills the dragon, but is himself killed and burned on a high pyre overlooking the sea.

The interest of the poem lies in the picture



BEOWULF ▯ The charred manuscript of the oldest extant complete English poem, written about A.D. 1000, is about three hundred years later than its original. It can still be seen in the British Museum. (Photo: Taylor.)

which it gives of the customs of the Danes and Angles, the courtesy shown towards women, the courage of the men, the love of wild scenery, and the lure of adventure.

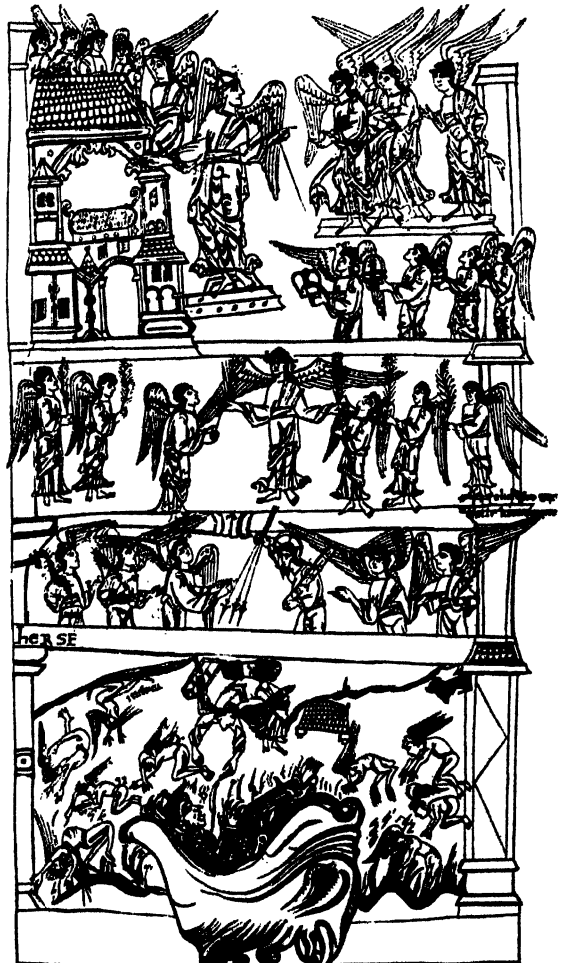
It is to be remembered that *Beowulf* is probably not the best of these ancient sagas. It happens to be the longest extant poem of its kind and throws invaluable light on the advanced state of civilisation of these peoples, and is, as Professor W. P. Ker points out, notable for its large number of references to historical fact. We do not for a moment suggest that any comparison can be made between Homer and *Beowulf* from the point of view of intrinsic poetic merit, nor would it be worth while learning Anglo-Saxon solely with a view to reading *Beowulf* in the original as it is certainly worth learning Greek in order to appreciate Homer.

It is, however, a robust heroic narrative, and definitely suits the genius of a

nation whose life is indissolubly linked with the conquest of the elements.

It will be noticed at once that Anglo-Saxon poets do not indulge in rhyme; they do not make their verse fall into detached and separate lines like the users of the heroic couplet or early manipulators of blank verse.

CÆDMON ▯ ▯ The first truly English poet is the Christian poet Cædmon, who died in the year 680. He was a cowherd in the monastery land of the Royal Abbess Hild, at Whitby, and one night, having left the feast, fell asleep in the stable where he was supposed to be looking after the cattle. In a vision a Holy One appeared to him



THE FALL OF THE BAD ANGEL ▯ An illustration from the so-called Cædmon Manuscript.



BEDE WRITING CUTHBERT'S LIFE *One of the many charming miniatures from Bede's "Life of Cuthbert," which was probably written and illuminated in Cuthbert's Monastery at Durham.*

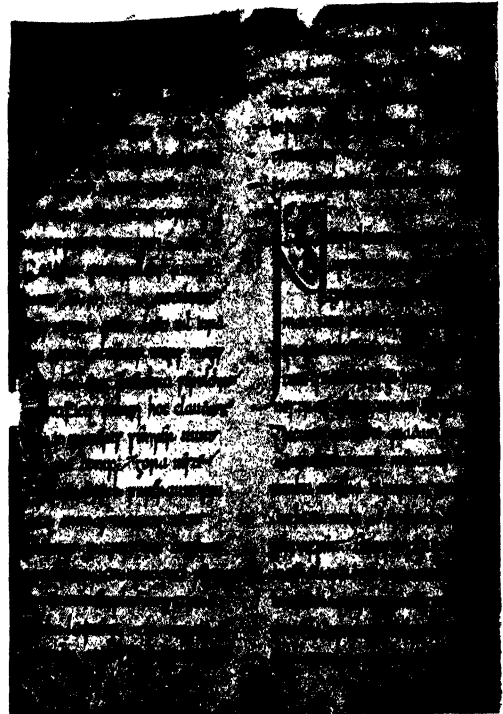
and said: "Cædmon, sing me something"; to which he replied: "I know not how to sing, and for this cause left I the feast." The Holy One repeated his demand and told Cædmon to sing "the beginning of created things." He then began a hymn, and on waking up remembered it and told the town reeve, who brought him to Hild. He thereupon became a monk and continued to sing songs of Bible stories until he died. A fragmentary runic poem carved on the famous Ruthwell Cross in Dumfriesshire, known as *The Dream of the Rood*, once thought to be his, is now attributed to Cynewulf. This poem, in the Wessex dialect, is found nearly in full in the Vercelli Book, an Anglo-Saxon manuscript found in 1822 at Vercelli, a station in Northern Italy on the old main road crossing the Great St Bernard. The fragment on the Ruthwell Cross tells us of "Jesus the young Hero, who was God Almighty, who girded Himself and stepped up, full of courage, on the gallows, for the sake of man." While He is on the

Cross the Holy Rood speaks: "Lifted on high, I bore the Lord of the heavenly realm, and trembled, all bestreamed with blood. Pierced with spears and sore pained with sorrows, I beheld it all. They laid Him, limb-wearied, in the grave."

In the south of England we hear of a few war-songs and lays being sung, and of Bishop Aldhelm of Sherborne singing songs as a gleeman on bridges to attract people on their way to the fairs to listen to his sermons, but in the north there is a marked outburst of devotional and sacred poesy.

In *Genesis A* we see Abraham behaving like an English earl among his thanes—a second Beowulf rejoicing in war and vengeance. "No need," he cries, "to fear any more the fighting rush of the Northmen. The carrion-birds, splashed with their blood and glutted with their corpses, are sitting now on the ledges of the hills."

In and among these heathen reminiscences of Scandinavian civilisation we find a running



BEDE'S ECCLESIASTICAL HISTORY *The Venerable Bede was born in the eighth century on the private lands of the monastery of Jarrow. At the age of nineteen he entered the monastery in order to devote his life to learning. To him, our first scholar, historian and theologian, we owe nearly all of our knowledge of his times.*

thread that is quite new, showing a sense of real kindness and tenderness, a feeling for the softer beauties of nature, and a love of animals.

In *Exodus* we revert to the glory of war, and get a first-rate picture of what an English army must have looked like at that period. *Judith*, which is in the Beowulf Manuscript, is another splendid warlike saga, in which wolves, ravens and eagles play their part.

CYNEWULF ■ ■ The second period of Old English poetry begins with Cynewulf, who signed his name in runic letters to four of his poems, and gives us, in his riddles, some clues as to his life. He was at one time scōp to a chieftain, at another a wandering minstrel. He confesses to a wild early life followed by heavy misfortune, which overwhelmed him with sorrow for his sin. In his old age he attains, like Shakespeare, serenity. As he is an intensely personal poet we learn a great deal about him. He was a sensitive lover of scenery and animals, an observant onlooker on life, taking a poetic

delight in ships and storms, woods and rivers. His "Riddles," of which there are close upon a hundred in the Exeter Book, placed in Exeter Cathedral in 1071 by Bishop Leofric, show an almost Wordsworthian affinity with nature. In the *Crist*, which is also in the Exeter Book, there is a dramatic dialogue between Mary and Joseph, and a choir from Jerusalem, of such power as to give us a definite forewarning of the miracle plays of a later age; in the *Phoenix*, an allegory of the Resurrection, there is a splendid blend of spiritual exaltation with joyous delight in natural things, and in the *Andreas* there is an admirably fresh picture of sea-faring life, as there is in the *Elene*, both of which are in the Vercelli Book.

In the Exeter Book, in addition to Cynewulf's "Riddles" there are several elegiac poems of great interest, entirely devoid of Christian influence except for obvious additions put in later.

They all share Cynewulf's love of nature, more, however, on its awe-inspiring than its softer side. The *Wanderer* dwells on the ruin of men and places and the winter of life; the *Seafarer* gives us both the fascination and terror of the sea, and the *Ruin* is a dirge for Bath's past glories. These are all poems of great beauty, wistfully dwelling on the vanity of human life.

Of a quite different character are the songs of Brunanburh and Maldon, which celebrate once more the glory of war.

It was in 937 that Alfred's grandson, Athelstan, won a great victory over the Danes at Brunanburh. The *Fight at Maldon* was written in 991, and describes the battle fought on the estuary of the Panta, in Essex, between the Vikings and Earl Byrhtnoth. The battle begins at high water with an interchange of arrows, then at the ebb-tide the Danes were allowed by the chivalrous Earl to land, and the English paid for their chivalry by losing the battle.

PROSE WRITERS

It was only to be expected that with the introduction of Christianity there would be much writing of Latin. The Celtic Church encouraged the English to continue writing in their own tongue, but the Roman Church discouraged this. Aldhelm, Bishop of Sherborne, in spite of some English songs, wrote Latin riddles and verses and letters. The great master of his age was the Venerable Bede of Jarrow, who during the thirty-five



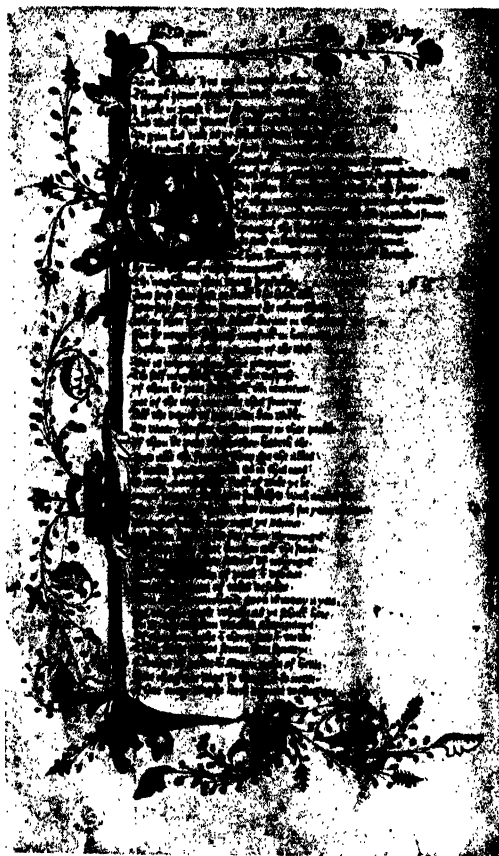
CUTHBERT AT TABLE ■ Another illumination from the Bede Manuscript. Cuthbert, at table with the Abbess Efleda, sees Hadwald's soul taken up to heaven.

years before his death, in 735, devoted himself to the composition of his *Ecclesiastical History*, which is written in a style of extreme clarity and much grace. Alcuin of York, at the end of the eighth century, left some three hundred letters, written to Charles the Great, remarkable both for their scholarship and humanity.

ALFRED THE GREAT It was with Alfred the Great that English prose-writing began. He was born at Wantage in 849 and went to Rome at the age of four, and again at the age of six. He was only twenty when his wrath at the spoliation of the Danes led him to drive the enemy down from the heights of Ashdown and become King of Wessex. He then collected round him all the scholars he could find, and, with Asser of St David's, compiled a book of religious extracts in 888, called the *Hand-book*, intended for the use of the people. He then set to work on a "Law-book," and in the preface to his



BEDE'S TOMB IN DURHAM CATHEDRAL. Though he died in his native Jarrow in 735, Bede's body was brought to Durham Cathedral in the eleventh century. (Photo: Taylor.)



ÆLFRIC'S PARAPHRASE Ælfric, who was educated at the monastery school of Æthelwold, was an ecclesiastical writer of the late tenth century. His homilies and sermons are the products of a writer whose genius was scholastic rather than creative. (Photo: Mansell.)

translation of the *Cura Pastoralis*—a manual of the duties of the clergy—he gives a simple, concise account of the state of learning in England, and of the trouble he had in changing it. In order to make the people realise something of their own history he translated Bede's *Ecclesiastical History*, and began to work on the *English Chronicle*, which gives a bold outline of the struggle with the Danes.

In 891 he translated Orosius' *History of the World*, the standard historical authority throughout the Middle Ages. To this he added the tales of the two explorers, Ohthere and Wulfstan. Ohthere had penetrated into the White Sea and up the Baltic, while Wulfstan had reached the Vistula. It is supposed that Alfred wrote these travels at the dictation of the two pioneers. In his last years he trans-

lated Boethius' *De Consolatione Philosophiae*—an exposition of the Stoic philosophy that happiness lies in the soul. He died while still at work on a translation of the *Psalms*, in 901.

Alfred has always been the people's beau-ideal of a king, combining, as he did, scholarship and a passionate enthusiasm for his own country with ability to fight as well as to write. He taught his people to love their own country much as a great schoolmaster teaches his pupils to love their own school.

The *Chronicle* was carried on after his death, but otherwise English secular prose died for ninety years.

Dunstan, however, set up a school at Glastonbury, and fostered in his pupils a love of music, poetry, embroidery, painting and engraving. He developed church ritual, built up a library, and trained many monks to follow him as leaders of education. Athelwold became Abbot of Abingdon and taught the people to read Alfred's works in English, and Ælfric, his favourite pupil, set English prose once more upon its feet.

ÆLFRIC ■ ■
Ælfric was born about 955, educated at Winchester, and appointed in 987 to the monastery of Cerne Abbas in Dorset, where he followed Alfred's plan of translating Latin books into English, until he was made Abbot of Eynsham, where he lived until his death in 1022. His first book, *Homilia Catholica*, consists of eighty homilies, while

his *Colloquium*, which followed it, is a discourse on the occupations of the monks. He then translated the Bible with the idea, among other things, of encouraging patriotism. "I have set forth *Judith*," he says, "in English, for an example to you men that ye may guard your country against her foes."

He set himself to carry out the principles enunciated by Alfred, and did much to make English prose lighter and more musical. He managed to make the nobles patrons of letters, and the mass of the people interested in the legends of the saints and martyrs. Even medical science flourished under his ægis.

Unfortunately the Danish invasions put a stop to humaner studies, and, except for Wulfstan's indignant attack on English cowardice, and the history of *Apollonius of Tyre*, translated into English from a Latin rendering of the Greek story, there is little more of value before the Conquest.

The *Chronicle* was continued, the *Winchester Annals* till 1005, the *Worcester Annals* till 1079, and the *Peterborough Annals* till 1154. After this time the Norman chroniclers took up the tale in Latin, but we get in the earlier records picturesque and bold descriptions of such events as the battle of Stamford Bridge and pitiful accounts of the oppression of England under the Normans.

Anglo-Saxon literature disappears abruptly with the Norman Conquest.



ÆLFRIC'S HEPTATEUCH ■ The illuminations of this manuscript follow the text and show, among other incidents, Joseph sold by the Midianites to Potiphar. It is the work of an Anglo-Saxon scribe. (Photo: Mansell.)



ARTHUR'S CASTLE, TINTAGEL. One of the chief scenes of the Arthurian legend was the coast of Cornwall. This photograph of Tintagel shows the ruins of a castle that was said to be Arthur's, and in the foreground is a cave in which lived the wizard Merlin. (Photo : Taylor.)

CHAPTER II

THE AGE OF ROMANCES

THE DECLINE OF ENGLISH. The immediate result of the Norman Conquest was to banish the vernacular English from the Court to the peasantry. It seemed very much as if the English language was in danger of total extinction.

"And thus came England [says Robert of Gloucester] into the Normans' hand,
And the Normans could speak then but their own speech,
And spake French as they did at home. and their children so did teach.
So that high men of this land, that of their blood come,
Hold all to that same speech that they of them nome.

For but a man know French, men count of him lute :
But low men hold to English and to their own speech yute.
I ween that there be in all the world countries none
That hold not to their own speech save England alone."

It is not until 1258 that we get an official document in the native tongue. Ranulph Higden tells us that "boys at school, contrary to the usage of all other nations, from the first coming of the Normans are obliged, leaving their own vulgar tongue, to translate their Latin into French. In imitation of the nobles country people try to cultivate the foreign tongue."

John Trevisa, who translated Higden's *Polychronicon*, tells us that John Cornwall caused his pupils, after 1348, to translate their Latin into English instead of French, and that "gentilmen haveth now moche i-left for to teche here children Frensche." Long before the end of the fourteenth century, lawsuits were being pleaded in English, and Chaucer had finally re-established the supremacy of the native language.

But just as the great impulse that stirred Bede and the pre-Conquest prose-writers came from without—from Italy—so in the twelfth century did the impulse that stirred our poets come from without—from our conquerors, the Normans, and through them from Italy.

The educated Englishman of the period was familiar both with Latin and French, and the breaking down of international barriers opened the floodgates of that peculiar vein of fantasy, mysticism and idealism that characterises the Celtic spirit. It was a happy circumstance that compelled Giraldus Cambrensis, most entertaining of writers, to compile his history of Ireland and Wales in Latin, and Geoffrey of Monmouth, another Celt from Wales, to imagine his delightful history of the Kings of Britain also in Latin. The Franciscan friar, Roger Bacon, scientific explorer, philosopher and critic, wrote his discoveries and theories in Latin, while Walter Map, in *De Nugis Curialium*, entertained his age and our own in the same tongue with satirical anecdotes of priests and courtiers. Richard de Bury's *Philobiblon* is a Latin treatise which proves how advanced was the age in book production. It is to be remembered, too, that all our earliest plays were written in Latin.

ROMANCE ■ ■ The outstanding feature that marked the difference between pre-Conquest and post-Conquest England was the interest in romance. In Anglo-Saxon

times a plain unvarnished tale, with as close an approximation as possible to the facts, was the most popular. But in the twelfth century there comes a demand for full-flavoured exaggerations, for "imaginative searchings of dark places." It was an age greedy for entertainment, and the whole world of literature was ransacked to supply suitable material for the lays. The Siege of Troy, the wars of Alexander, the careers of Charlemagne, Arthur and his Knights of the Round Table, Blaunchefleur, Cressida, Iseult, Guinevere, Helen and Rymenhild were all pressed into the new service to satisfy the demand for romance. In vain did the Church try to mould the *chansons de geste* to her own uses. The figures of romance invaded the missals, the stone gargoyles, the stained-glass windows, the carved pew-ends, the very lives of the saints.

The impetus was due to no one man but to many together. Thus Wace, the Jersey chronicler, wrote in French in his *Brut* or *Geste des Bretons* what Geoffrey of Monmouth was writing in Latin, and Layamon afterwards wrote and added to in English.

GEOFFREY OF MONMOUTH ■ ■ Geoffrey of Monmouth was a Welshman who became Bishop of St Asaph in 1152, and died at Llandaff two years later. His claim to fame was his *Historia Regum Britanniae*, a Latin romance in which he tells the story of certain British kings, among them Leir and, of course, Arthur, who had been known in Britain as a great leader against the Saxons. Geoffrey adds to his glories by making him an emperor before whom even Rome was humbled. Arthur thereafter became the British national hero, as Charlemagne was the national hero of France.



TENDING SHEEP ■ An illumination from an early English calendar.

[illegible][illegible]

The Arthurian legend from this time takes such a firm hold on the people's imagination that additions are made to it on all sides. The legend of the Holy Graal comes by way of Chrestien de Troyes, by far the most considerable French poet of the twelfth century, who was remarkable for the excellence of his narrative, his sensibility, and his mastery over the expression of emotion. It is to him that we owe the story of Lancelot, of Enid, of *Ywain and Gawain*—the only romance of his extant which was translated into English.

Long before the Arthurian romance became popular the French had written round the character and exploits of their hero Charlemagne a great number of exceedingly long *chansons de geste*.

Two English poems of this period appear to be founded on national traditions about the Danes. *King Horn* is in short rhyming couplets, adapted from the Old English measure, and *Havelok the Dane* is a Grimsby story of the thirteenth century, about a king's son, disinherited and unrecognised, who lives as a servant and distinguishes himself in sports. In the same century the story of *Floris and Blanchefleur*, telling of two lovers separated, was translated into English ; and in the famous Auchinleck Manuscript in Edinburgh are two of the most famous stories in existence, *Sir Orfeo* and *Sir Tristrem*.

LAYAMON'S "BRUT" *A verse chronicle of early English history from the times of Brutus the Trojan, composed in the thirteenth century by Layamon, a Worcestershire priest, after a similar poem by the Norman Wace.*

LAYAMON   A priest at Areley Regis, in Worcestershire, called Layamon, found Wace's French rhyming version of Geoffrey's *Latin History* and turned it into English under the name of *Brut*, about 1205, and added a number of things—such as the Passing of Arthur, Sir Gawayne and Sir Bedivere—which are neither in the Latin of Geoffrey of Monmouth nor in the French version of Wace, but were obtained 'by Layamon from the Welsh.  

All the later versions of the Arthurian legend, Malory's and Tennyson's, are derived from Layamon's *Brut*, which shows the new beginnings of English verse after the Conquest. It is worth noticing that among the 32,000 lines of the *Brut*, Layamon has to rely partly on the old Anglo-Saxon alliterative verse and partly is influenced by the rhyming French couplets of Wace, which he was translating. As Professor Ker says, his verse is unsteady, changing its pace without warning in a most uncomfortable way.

SIR ORFEO ♠ ♠ This is a singularly beautiful variation of the story of *Orpheus and Eurydice* translated from the French into south-western English at the beginning of the fourteenth century. It has changed its Greek mythology for an English fairyland, and its sad ending for a happy one. Orfeo was a king who, most of anything, loved the glee of harping, and reigned in Thrace, which is Winchester.

“ The king hadde a queen of priis,
That was cleped Dame Herodis
The fairest levedi for the nones
That might gon on bodi and bones.”

One sunny day in her orchard, as she lay asleep under a fair "ympe-tre," Herodis dreamt that a king, accompanied by a hundred knights and damsels, compelled her, willy-nilly, to ride upon a palfrey by his side and see his castles and towers, and, having brought her safely back, requested her to go and live with his fairy troop for evermore on the morrow. In spite of Orfeo's protestation



SIR LAUNCELOT AT THE CHAPEL OF THE HOLY GRAIL. *The knight is seen asleep outside the chapel, which he may not enter because he has sinned. Whilst there, he dreams of a knight who is healed by the touch of the Grail, and of Arthur himself, mourned by three queens, passing to his rest in Avalon. Burne-Jones, of whose painting this is a reproduction, was much inspired by the Arthurian Romance. (Photo: Autotype.)*

and protection of her with their hundred knights, Herodis was snatched away from him at the appointed time, and for ten years afterwards Orfeo sought for her in the wilderness, his only solace being his harp, from which he drew such melody that "all the fowls that there were come and sit on each a briar" to hear him.

One day he sees sixty ladies riding without any men by the riverside, each with a hawk on her hand, searching for mallard, heron and cormorant. He draws near to see the sport and finds his long-lost Herodis among them. She weeps to see him so distraught, but speaks no word to him. "Alas!" he cries, "whi nil min hert breke?" And when she rides away he follows her, through three miles of sheer rock, after which he emerges into a fair,

smooth country, where is a crystal castle with a hundred towers decorated with rich gems. Pretending to be a minstrel, Sir Orfeo gains admittance, and sees multitudes of armless, headless, strangled, drowned, burnt and wounded people, among them Herodis, lying asleep under an "ympe-tre." He then beards the king, and so ravishes him with his harping that he promises him a boon. Orfeo demands Herodis. The king demurs. Orfeo retorts that it would be a loathlier thing if the king were not to redeem his pledge, so Orfeo regains his queen and returns with her to his own kingdom to live happily ever after.

It would be hard to better this example of mediæval minstrel poetry. It is exquisitely simple, exquisitely tuneful, moving in theme,

light as gossamer, intrinsically lovely. It is sheer stupidity that leads us to imagine that these lays have only a philological or a historical value.

SIR TRISTREM ■ ■ *Sir Tristrem* is a clever, ambitious poem, in stanzas of ten short lines, that require a good deal of ingenuity to secure the rhymes, as they run *ababababab*, which seem unsuitable for tragedy.

There are, of course, many versions of the Tristrem legend, which first comes to us in the three-thousand-line version of the Anglo-Norman Thomas. This version was translated into German by Gottfried von Strassbourg, into Scandinavian by Brother Robert, and into English by another Thomas, who may have been Thomas Rymour of Ercildoune. Tristan, Tristrem, or Tristram in the earlier versions, was the son of Rivalin, a prince of North-West Britain, and Blanchefleur, sister of King Mark of Cornwall. His mother dies of grief at the death of his father in battle, and the boy is brought up by Rual, seneschal of the kingdom,

so well that he becomes a famous musician, linguist, chess-player, fencer, horseman, jousting and huntsman. Whatever he does, even to lying, he does perfectly. When he reveals himself at Tintagel to his uncle, King Mark, he makes himself notorious, if not popular, by challenging the Irish champion, Morolt—who comes to claim his tribute of thirty youths and maidens of the cowardly Cornish—to single combat, and kills him. He is, however, himself wounded by a poisoned weapon which only the Queen of Ireland can cure.

Under the thin disguise of a minstrel named Tantris he goes to Ireland, is cured, and returns to Mark's Court to sing the praises of the Irish Princess Yseult so well that he is induced to go back to demand her in marriage for his uncle. This time he arrives just in time to slay a fierce dragon, but while he is recovering from the fight, a false seneschal claims the reward, which is the hand of Yseult. Tristrem is nursed by Yseult and her mother, and at a suitable time he unmasks the seneschal and is given Yseult as a reward. On the



AVALON ■ The Arthurian legends were often woven around the "Isle of Avalon." In the midst of this plain is Glastonbury, which is claimed as the authentic Avalon. (Photo: Taylor.)



KING DAVID ▯ Early English manuscripts were sometimes exceedingly rich in illumination. A typical example is this of King David, surrounded by musicians and a juggler. It is notable that the figures are dressed in the costume of the time of the artist.

way across to Cornwall Tristrem and Yseult drink a love potion prepared for her bridal night, which causes them to love each other for all time. They are helpless victims of their passion thereafter, and have to resort to infinite subterfuges to evade the eye of King Mark, to whom Yseult is married. Having eventually to fly the Court, Tristrem marries Yseult of the White Hand, daughter of the Duke of Brittany. On his death-bed he sends for Queen Yseult, and orders that if she comes the ship is to hoist a white sail, and if she refuses, a black. His wife, lying to him, tells him that the sail is black, and he dies broken-hearted. Yseult arrives and dies on his body. Their bodies are sent back to Cornwall and Mark causes them to be buried one on each side of a chapel. A sapling springs from the heart of Tristrem and, reaching across the chapel, makes its way into the grave of Yseult.

However often the tree may be cut down it always grows again.

It is not to be wondered at that so glorious a legend should increase in popularity with every telling. It is certainly a feather in the cap of England that scholars are now more certain than ever that its origin is purely British.

HAVELOK THE DANE ▯ ▯ The story of *Havelok* is of a king's son of one country and a king's daughter of another, each defrauded by wicked guardians. The hero, under the name of Cuberan, was a scullion-jongleur at the Court of Godric, King of Lincoln. At the same Court was Argentille or Goldburgh, the orphan daughter



MERLIN AND VIVIEN ▯ Burne-Jones' painting very beautifully shows the situation that exists when the wizard Merlin, of the Arthurian legend, has allowed the beautiful Vivien to see his books of magic, and thereby caused his own undoing.

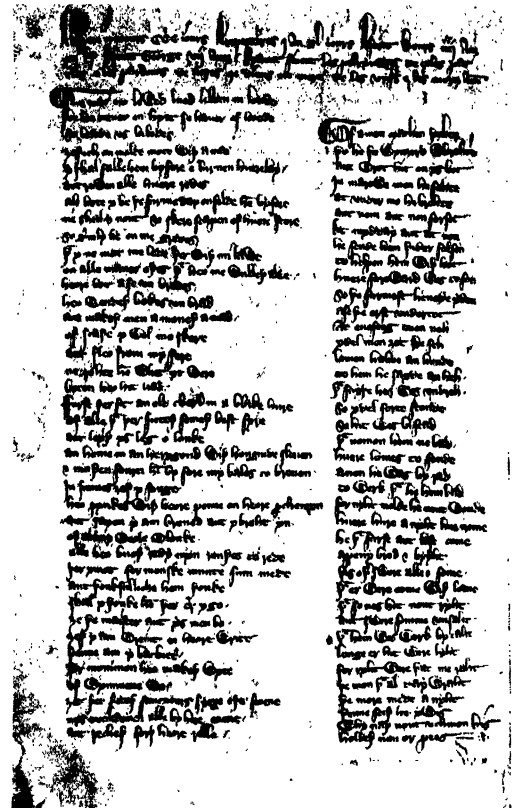
of Adelbriht, the Danish King of Norfolk. In order to humiliate her, her guardian compels her to marry the scullion, and the royal couple set out for Grimsby, where Cuberan learns that Grim, his supposed foster-father, is dead. He furthermore learns that his real name is Havelok and that he is the son of the King of Denmark. He thereupon wins back his own and his wife's kingdoms.

The English version of this poem is in the Lincolnshire dialect, and was composed about 1300. There is a version of it in Mannyng's *Handlyng Synne*, and there are two French versions, and it reappears in ballad form in *Albion's England*.

Havelok corresponds in Welsh to Anlaf, and there was an historical Anlaf Curan, son of a viking chief, who was King of Northumbria in 925. Anlaf was driven into exile by his stepmother's brother, and took refuge in Scotland, where he married the king's daughter. After being defeated at Brunanburh, and reigning in Dublin, he died as a monk at Iona in 981. There is a close similarity between the Havelok saga and the story of Hamlet as told by Saxo Grammaticus.

There are many mythical elements in the Havelok story. Argentille, in *Havelok*, like Hermuthruda in *Amleth*, props up dead men with stakes to bluff the enemy. Havelok's royal birth is betrayed by his flame-breath when asleep. The ancient seal of Grimsby shows Grim in the middle with Havelok on one side and Goldburgh on the other.

KING HORN ■ ■ *King Horn* is just as good and as well told a story as *Havelok*, containing one thousand five hundred and forty-six lines, written in the thirteenth century, in short rhyming couplets. Murry or Allof, King of Surrey and Sussex, is killed by Saracen pirates, who turn his son Horn adrift, with twelve other children. They land in Cornwall, and are entertained by King Aylmer until Horn is denounced as lover of the king's daughter, Rymenhild, and is banished. He takes with him a magic ring that she has given him, a talisman against all danger. Under the name of Godmod, in Ireland, he serves for seven years and avenges his father's death on the Saracens. Hearing that Rymenhild is to be married to King Mody he returns, disguised as a palmer, and makes himself known to her by dropping her ring into the cup which she offers him, with the words, "Drink to Horn of Horn." They then marry and he reconquers his father's kingdom.



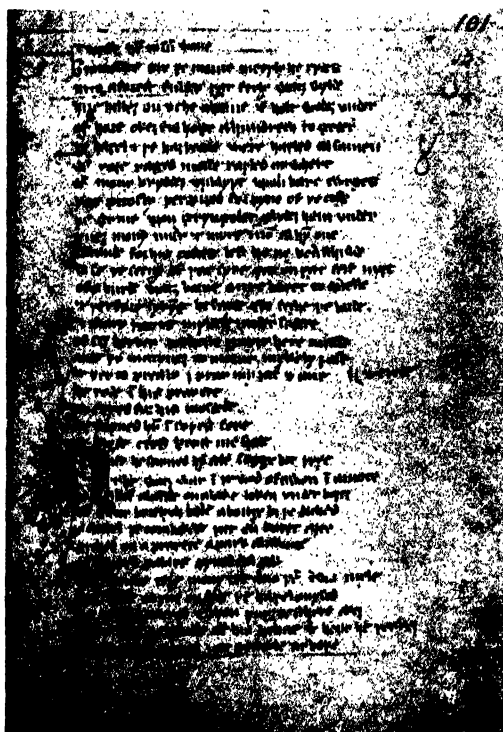
KING HORN ■ A popular romance founded on an Early English legend, and written probably about 1314.

Hereward the Wake also loves a princess, flees to Ireland, and returns in time to interrupt the bridal feast. It is a common mediæval theme.

There are later romances written round the exploits of Richard Cœur de Lion, depicting him as ordering the slaying of sixty thousand Saracens in cold blood and laughing delightedly when pickled Saracen is served in place of pickled pork, but there are many weary lines to read before we come to such a gem as:

"They rowed hard, and sunge ther-to
With hevelow and rumbeloo."

In *Bevis of Hampton* we read of a child sold by his mother as a slave to the Saracens, and then winning the hand of his master's daughter, Josyan, who turns Christian for his sake, which causes her father, King Ermyn, to turn against Bevis, who after many excitements regains his rightful heritage, boils the



SIR GAWAYNE AND THE GREEN KNIGHT *This romantic poem, which was derived from the Arthurian legends, was written in the late fourteenth century, in alliterative verse, by the great West Midland poet. The native illustration shows two episodes. Above, Arthur is telling the Green Knight to put away his axe. Below, the decapitated head of the Green Knight is talking.*

pretender in pitch, brimstone and lead, and sees his son Sir Mili crowned King of England. In the end, Bevis, his horse Arundel, and Josyan all die happily on the same day.

Another popular romance was *Guy of Warwick*, in which Guy falls in love with Felice, daughter of his lord, Rohaud, Earl of Warwick. She keeps on demanding of him impossible adventures, even after she has been commanded by an angel to return his love. After their marriage Guy remembers that he undertook all his adventures for Felice's sake instead of God's, so he goes to the Holy Land, and on his return slays the Dane, Colbrand, before revealing himself to his wife, who only sees him again on his death-bed.

In *William of Palerne* we get the story of a prince brought up first by a werewolf, then by a peasant, and ultimately by the Emperor of Rome, whose daughter Melior falls in love with him. By the aid of white magic William is brought to her feet. Melior is then claimed

by the son of the Emperor of Greece; so, disguised as two white bears, and aided by the werewolf, the lovers escape and marry.

SIR GAWAIN AND THE GRENE KNIGHT *Sir Gawain is one of the most entertaining and original of all mediæval romances. The British Museum MS. is bound up with the lovely poems *Pearl*, *Cleanness* and *Patience*. It is an extraordinarily good story. One New Year's Day at the Court of King Arthur, while the King is declaring that he will neither eat nor drink until he has seen or heard some marvel, there rides in a stranger knight all in green, on a green horse, and carrying a holly bough and a huge axe, challenging any of the knights to cut off his head on condition that he may return the blow a year afterwards. No one except the King is anxious to accept the gruesome adventure until Sir Gawain accepts and cuts off the ogre's head. The green*

knight then picks it up and, speaking through it, reminds Sir Gawain that he has promised to abide his blow twelve months after at the Green Chapel. Anxious not to fail to keep his word, Sir Gawain sets out well in time to find his challenger, and on Christmas Eve reaches a castle in the middle of a forest, the lord of which not only entertains him nobly, but promises to show him the Green Chapel on the appointed day. His host bargains to give him the kill of each of three days' successive hunting, of deer, boar and fox, while he takes his ease in the castle, if Sir Gawain, on his part, will give him whatever he receives in his absence.

As soon as the lord goes hunting the lady of the castle comes to Sir Gawain's bed and makes violent love to him. On parting, at the end of the first day, Sir Gawain is kissed, so when his host returns he gives him a kiss in his turn. After the second day she gives him two kisses, which he delivers to his host; but on the third day Sir Gawain, having refused a ring, accepts from his loving lady a magic green girdle which has the power to preserve its wearer from harm. Kissing three times they part, and Sir Gawain as usual delivers the kisses to his host, but hides the fact that he was also given the girdle. On New Year's Day he is led to the Green Chapel, and shrinks under the blows given him by the Green Knight, in spite of the fact that he knows himself now to be immune. His neck is grazed, and the knight then tells him that he knows all about the girdle, and that he has been grazed on account of his inconstancy. Sir Gawain vows to wear the girdle ever afterwards; but when he tells his story, on his return to the Court, all the other knights swear that they will wear green girdles as well. The

poem, which was written in the Lancashire dialect about 1360, gives some of the most vivid and accurate descriptions of hunting in the language.

Sir Gawain comes out of his fierce ordeal sufficiently well to earn our admiration. He has shown loyalty and courage in keeping his pact; he shows continence in resisting the advances of the lovely lady; he is only blamed by the knight for the deceit of hiding the girdle. The descriptions of the dresses, the scenery, and the love-making are all as easy, natural and convincing as those unforgettable accounts of the three several kinds of hunting.

THE PEARL ♦ ♦ The *Pearl*, which appears in the same manuscript as *Sir Gawain*, may be by the same author, but is widely different from it in theme. *Pearl* is a magnificent, tender and poignant elegy, written with a deep sense of religion. In it we see the poet, on a festival day in August, falling asleep on the grave of his two-year-old daughter, Marjory, who has

slipped through the hand of this "joyless jeweller" like a spotless pearl into the earth under the grass. He dreams that his spirit passes to a land of rich flowers and birds of exquisite note and lovely plumage. There are cliffs of crystal; in the beds of a river gleam shining jewels. On the farther side of the river he sees his lost child, dressed now as a Heavenly Queen. He tries to cross to her, but she warns him that he may only do that after death. He is in despair at finding that he must still live apart from her, until she bids him obey God's will. She shows him the Holy City of New Jerusalem from outside, and then rejoins her companions in glory. There is a



PEARL ♦ An illustration from the poem which is bound up in the same manuscript as "*Sir Gawayne and the Green Knight*." The poet sees his daughter, crowned as a queen, across the river which separates this world from the next.

richness of imagery and a complicated inter-linking of rhyme and scheme between the stanzas that make this poem astonishingly mature.

We owe to Marie de France a series of short romances or "lais," the best known of which is *Sir Launfal*, and to the minstrels the romance of *Sir Libeaus*, which is an Arthurian legend very similar to the story of *Una and the Red Cross Knight*. The lady of Sinodoun has fallen into the power of two enchanters, and her damsel and dwarf go to King Arthur to ask for a champion. Sir Libeaus, a son of Sir Gawain, sets out with her, and is scorned by her just as Sir Gareth is scorned, until he shows his prowess at the passage of the Pont Perilous, and in challenging the gerfalcon. A sorceress ensnares him, but he escapes and rescues his lady, who is now changed to a serpent, by kissing her.

The best picture of English life before

Chaucer is provided by Robert Mannyng in *Handlyng Synne*, in which occurs that glorious story of the priest who cursed the dancers of Colbeck to be linked together, and go on dancing for a year, only to find his daughter among them. His son tried to separate her from the others, and her arm came away in his hand. Another favourite romance of the fourteenth century was *The Gest Hystoriale of the Destruction of Troy*, a free translation of Guido de Columna's *Historia Troiana*, fourteen thousand lines long. Homer is despised by the author as a teller of impossible tales, and too much prejudiced in favour of the Greeks. Hector is the hero of the Trojan drama in the eyes of mediæval Europe. No mention is made of Benoît de Sainte-Maure, whose *Roman de Troie*, written in French in 1184, is the source and inspiration of the whole "Matter of Troy" thereafter.



ORPHEUS *Francia's painting of Orpheus is but another variation, in a different medium, on the theme of the king who loved his harp and had a marvellous power with his music. The Greek myth of "Orpheus and Eurydice" is one version of which the romance of "Sir Orfeo" and the Shetland ballad of "King Orfeo" are two others. (Photo: Autotype.)*



HADDON HALL, DERBYSHIRE *In this picture can be seen the gallery with its minstrels. The minstrels, generally part of a baron's retinue, and sometimes lent out and sent on tour by him, went from place to place with both music and song. They must have had an important influence on the spread and, subsequently, the development of the lyric. (Photo : Fleming.)*

CHAPTER III

SONGS AND BALLADS OF THE MIDDLE AGES

WE are told by Professor Ker that Canute's boating song is perhaps the earliest English song in rhyme. It is certainly true that the famous "Sumer is i-cumen in," which so many people imagine to be the first, is really a mature lyric which, as we can see for ourselves in the manuscript in the British Museum, was written to suit music already written for six voices for a Latin hymn. It is worth comparing the two lyrics that were sung to the same tune :

"Sumer is i-cumen in
Lhude sing cuccu ;
Groweth sede and bloweth mede
And springeth the wde nu.
Sing cuccu, cuccu.
Awe bleteth after lomb,
Lhouth after calve cu ;

Bulluc sterteth, bucke verteth ;
Murie sing, cuccu.
Cuccu, cuccu ! "

The Latin hymn begins :

"Perspice, christicola,
que dignacio
celitus agricola
pro vitis vicio," etc.

Syllable by syllable the apparently artless English lyric is built up to fit learned music. The oldest fashion in popular tunes comes from the music of the Church. The point to notice is that music was in a very flourishing condition in England, particularly in Northumbria. Giraldus Cambrensis gives a fine description of the part-singing that was even in those days popular in Wales and the North. Rustic taste in lyrics and

music was very high, most of the songs being songs of love or songs of scorn.

One of the best of these lyric writers was Minot, presumably a North Country man and a soldier, who celebrates with considerable ferocity Edward III.'s victories over the Scots and the French; and he has also a



MORRIS DANCERS Although the Morris was not English but Moorish in origin, it became an essential part of mediæval pageantry and revells. It was originally danced with an accompaniment of tambourines, castanets, and the like. In its relationship to miming it exerted some influence on the development of the Drama.

certain facility in the comic vein. William of Poitiers, writing in 1100, uses a metre which Burns used nearly seven hundred years later :

"The song I make is of no thing,
Of no one, nor myself, I sing
Of joyous youth, nor love-longing
Nor place, nor time ;
I rode on horse-back, slumbering,
There sprang this rhyme !"

Perhaps the most charming of all is :

THE MAID OF THE MOOR

Maiden in the mor lay,
In the mor lay,
Sevenyst fulle, sevenist fulle,
Maiden in the mor lay,
In the mor lay,
Sevenistes fulle ant a day.

BALLADS

BALLADS began as dances, and were spun out endlessly to suit them. They are related by sympathy with the older epic poetry of pre-Conquest days. The romances nearly always have happy endings. Ballads nearly always have a sad ending. In its form as a dance the ballad was already dying in the fifteenth century. Children sing ballads at their play, but audiences began to sit still and listen, entranced by their grace and freshness. Enormous pains have been taken by scholars to prove how much they were written by the people for the people, handed down and altered by generations of oral tradition, and how far they were inspired by individual literary genius. Equal pains have been spent in finding an adequate definition of the ballad, but no more satisfactory one has been discovered than Professor Ker's : "The truth is that the Ballad is an Idea, a Poetical Form, which can take up any matter, and does not leave that matter as it was before." What matters to us, however, is not an accurate history of their origin or development, or even a satisfactory definition. We want to get back to the mood of enjoying them as Sir Philip Sidney enjoyed them : "Certainly," he said, "I must confess my own barbarousness, I never heard the old song of *Percy and Douglas* that I found not my heart moved more than with a trumpet ; and yet it is sung but by some blind Crouder, with no rougher voice than rude style" ; and yet these same ballads have had the power to

hold children from play and old men from the chimney-corner.

They can be read in Percy's *Reliques*, which Dr Johnson so despised, and better in Sir Arthur Quiller-Couch's *Oxford Book of Ballads*.

Compare the Shetland ballad of *King Orfeo* with the romance of *Sir Orfeo*, and the enormous difference between the ballad and every other sort of writing will be immediately apparent. Its na veté and its swiftness are evident at once.

There is an almost infinite variety in the subject-matter of the ballads, but the greater number come from the Border country, and deal with such subjects as the Battle of Otterburn, Chevy Chase, Kinmont Willie and Helen of Kirkconnell. The account of the rescue of Kinmont Willie from Lord Scroope in Carlisle Castle by thirty Scots under the Duke of Buccleuch, who pretended in turn to be hunters after a stag, marshal men after a rank reiver, and masons after a corbie's nest, is one of the most spirited.

Many deal with the exploits of Robin Hood, but perhaps the most charming are those

dealing with fairyland and romance. There is, for instance, "Childe Waters," who tries his fair Burd Ellen so severely before he marries her. After telling him that her girdle of gold and gown of green have become too short and narrow by reason of the child which she is about to bear him she accompanies him as his foot-page.

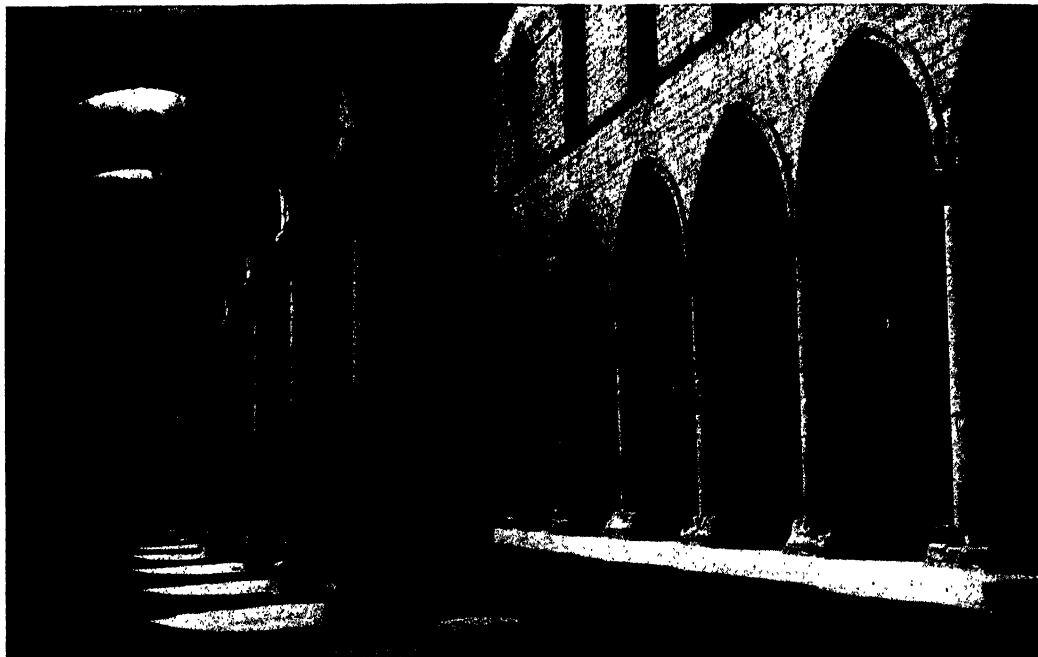
She is forced to swim across the Clyde, and, having arrived at his castle, she has to bring his steed to stall and eat at a by-table among the footmen. She brings forth her son in the stable, and only then does Childe Waters suddenly relent and marry her.

In "Binnorie" we have the story of two sisters both wooed by the same knight. Better known, but no more delightful, is "The Nut-Brown Maid."

In "Sir Patrick Spens" we get an admirable example of the swift-moving narrative, the artistic economy in selection of graphic detail, and the tragedy made all the more real by reason of its bald statement. There is no more delightful study in the whole course of English Literature than that of the ballads.



SHERWOOD FOREST ■ In Sherwood were laid most of the incidents described in the many ballads about Robin Hood and his merry band of robbers. (Photo: Taylor.)



FOUNTAINS ABBEY ▯ In mediæval times the duties of monks included those of translating, copying, compiling and writing, and illustrating manuscripts. The abbeyes and monasteries became the centres of learning, and much of the literary work of the monks remains to us. (Photo : Taylor.)

CHAPTER IV

RELIGION AND HUMOUR IN THE MIDDLE AGES

RELIGION ▯ ▯ The *Ormulum* is interesting more from a philological point of view than for its subject-matter. Orm, the author, doubled the consonant after every short vowel and rigidly excluded every French word. It contains about ten thousand lines in the fragment that now remains of it, each of which contains fifteen syllables, separated into two short lines of eight and seven syllables respectively. It was written in the first quarter of the thirteenth century—at the same time as the *Ancren Riwele*, compiled for three religious women who lived at Tarrant in Dorset. In this there are excellent descriptions of the troubles of a nun who keeps a cow which strays and is impounded. The nun gets very angry, and pleads with the heyward, who makes her pay. The moral is that it is better for nuns to keep cats. This book is full of shrewd sayings. Warning anchoresses not to imitate the

cackling of hens, the author says: "The poor peddler makes more noise to cry his soap than a rich mercer all his precious wares."

Another entertaining manual is Robert Mannyng's *Handlyng Synne*, in which women are abused for wearing trailing gowns and saffron-coloured wimples. "Yellow under yellow they hide, that men never know which is which, the yellow wimple or the yellow skin." There is a gruesome story about a workman who struck against going to worship on his Saturday half holiday:

"Down he smote his mattock
And fell himself, dead as a stock."

The *Cursor Mundi* is a narrative poem of some thirty thousand lines which divides the world's history into seven ages, the first ending with the Flood, the second with Babel, the third

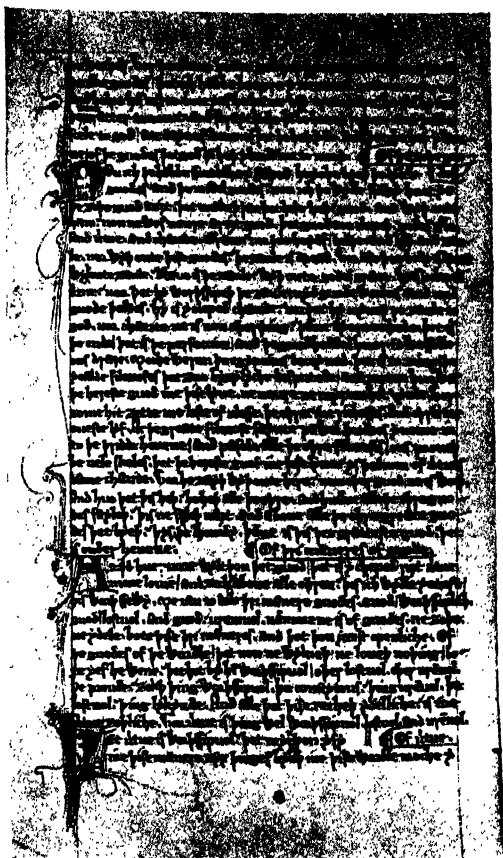
the good that lies in the worst of us. His solution of our ills is to make each estate understand and undertake its proper duty. If the king only made peace, the knights helping him to preserve it, the clergy kept to their prayers, the common people to their honest work, and the higher ranks to keeping the commons in labour, all would be well.

Langland's satire is levelled against slackness in work and slackness in devotion, and though it stirred the people it was by no means intended as a political pamphlet. It was definitely an allegorical religious homily.

Of other religious writers, Michael of Northgate is memorable for having given us, in *Ayenbite of Inwyt*, a fine example of the Kent dialect in Middle English. From a philological point of view it is most important; from a literary point of view it lacks interest.

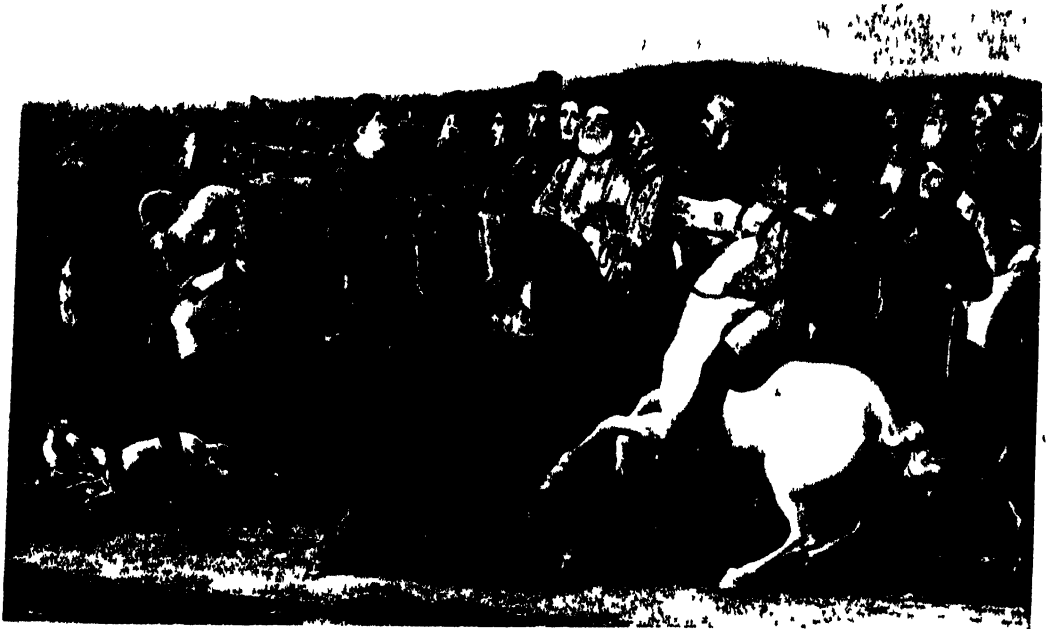
HUMOUR France, we are told, sets the model for the comic poetry as she set it for the romantic poetry of the Middle Ages. The story of "The Fox and the Wolf," from *Reynard the Fox*, is admirable. A fox manages to ensnare three hens out of five from a hen-roost and argues with Chauntecler, the cock, without avail. He then goes to the well to quench his thirst. This well happens to have two buckets on a pulley, and the fox goes down in one and is, of course, unable to get up again. Out of the wood comes the thirsty wolf, who hears the lament of the fox and calls down to him. The fox tells him that he is enjoying the bliss of Paradise. "I would not return to the world again," he says, "for all the world's wealth . . . here is mutton, both sheep and goat." The wolf asks to be admitted. "Not till thou art shriven," says the fox. The wolf confesses, is forgiven, and asks what next to do. "Leap into the bucket," says the fox, "and come down." The wolf going down meets the fox half-way up, who promises to have masses said for him. The next morning the wolf is pulled out and beaten.

There exists in the Dorset dialect a poem written perhaps as early as 1200, called *The Owl and the Nightingale*, which is astonishingly mature and urbane in its satirical outlook. Professor Ker describes it



AYENBITE OF INWYT This was a translation of an earlier French work, and was written by an Augustinian monk at Canterbury in 1340, in his own handwriting. It was a popular handbook of theology with allegorical embellishments.

as "the most miraculous piece of writing, or, if that is too strong a term, the most contrary to all preconceived opinion, among the mediæval English books . . . it is a true comedy; not only is the writer impartial, but he keeps the debate alive; he shows how the contending speakers feel the strokes, and hide their pain. . . . The debate is not a mere got-up thing. It is Art against Philosophy; what makes the dispute worth following, what lifts it far above the ordinary mediæval conventions, is that each party shares something of the other's mind. The owl wishes to be thought musical; the nightingale is anxious not to be taken for a mere worldling."



THE PILGRIMAGE TO CANTERBURY ■ In this engraving from Stothard's famous painting of the Canterbury Pilgrims

CHAPTER V

CHAUCER AND THE CHAUCERIANS

GEOFFREY CHAUCER was born in 1340, the son of a London vintner. We first hear of him at the age of seventeen, when a pair of red-and-black breeches were bought for him as one of the servants of the Lady Elizabeth, wife of Lionel, Duke of Clarence. In 1359 he fought for the first time in France, was taken prisoner, and ransomed a year later. He then entered the King's service and married Philippa, one of the ladies of the Queen's Bedchamber, a daughter of Sir Payne Roet of Hainault, and niece by marriage to John of Gaunt. He was promoted esquire, and embarked on several secret and delicate diplomatic missions on the Continent in the King's service. In 1372 he went to Genoa, and had the good fortune to meet Petrarch. In 1374 he received a grant of a daily pitcher of wine from the king, and in the same year was appointed Comptroller of Customs and Subsidy of Wools in the Port of London. In 1378 he went to Italy

for the second time, and the result of this visit upon his poetry was both immediate and far-reaching. In his earlier work he had indulged a graceful melancholy, tinged with a definite bias towards the devotional. He translated the *Roman de la Rose*, wrote an elegy on the *Dethe of Blaunche, the Duchesse*, to commemorate John of Gaunt's first wife, and some of the poems afterwards embodied in *The Canterbury Tales*, but the great bulk of his work was composed after he was forty, on his return from this second Italian visit. His version, for instance, of the *Filostrato* under the name of *Troilus and Criseyde*, written between 1380 and 1383, is still the finest narrative in verse in the English language. In 1381-1382 he wrote the *Parlement of Foules*, to celebrate the betrothal of Anne of Bohemia to Richard II.—a dainty and delightful allegory. He next wrote the *Hous of Fame* and *Legende of Good Women*.

The Canterbury Tales, his most memorable



there is a suggestion of the form and finished roundness of Chaucer's masterpiece.

achievement, were written at a time when his fortunes were on the ebb. In 1386 he was superseded in his offices, during the absence of John of Gaunt; in the following year he lost his wife's pension, and in 1388 he assigned away his own pensions. He achieved a temporary recovery in 1389 when he was made Commissioner of the Roadway between Greenwich and Woolwich, but he lost that post after a year. The greater part of the wonderful *Tales* was written between 1386 and 1391. In spite of this amazing achievement his last years were not prosperous. He died on 25th October 1400, and was the first of our poets to be buried in Westminster Abbey.

The break between Chaucer and his English predecessors is absolute. He began under French influence, continued, and came to his full power under the Italian, and finished in his own typically English vein. He appears to have been in no way interested in older English literature. He knew the *Roman de la Rose* as well as any Greek scholar knows Homer, and his translation of this famous French romance was one of his first works. In the *Dethe of Blaunche* he follows a well-known French convention, and imitated passages from Froissart. His most important prose work was a translation of Boethius' *De Consolatione Philosophiæ* from the Latin, a

not very successful attempt as he recognised. But when he came to the Italians, Dante, Petrarch and Boccaccio, he found matter entirely congenial to his spirit. Late in life he wrote a treatise on the use of the Astrolabe for "Litel Louis my son," and he wrote a few lyrics, notably one containing the refrain: "Flee fro the prees and dwell with soothfastness"; but he is chiefly, and rightly, remembered for his tremendous achievement in narrative-verse form, for the humour, pathos, grace, strength and ease which he brought to the writing of *Troilus and Criseyde* and *The Canterbury Tales*. He was also one of the greatest masters of poetic technique in this country.

TROILUS AND CRISEYDE ■ ■
 "The interest," says Professor Ker, "of Chaucer's dealings with Boccaccio is that it was an encounter between an Englishman whose education had been chiefly French, and an Italian who had begun upon the ways of the new learning. To put it bluntly, it was the Middle Ages against the Renaissance, and the Englishman won on the Italian ground, under the Italian rules."

It is the simple truth that Chaucer did not so much adorn whatever he touched and lifted from the Italian as improve it out

of all knowledge. "Without *Troilus and Criseyde* the works of Chaucer would be an immense variety—romance and sentiment, humour and observation, expressed in poetical language that has never been equalled for truth and liveliness. But it is only in *Troilus* that Chaucer uses his full powers together in harmony. All the world, it might be said, is reflected in the various poems of Chaucer; *Troilus* is the one poem which brings it all into a single picture. In the history of English poetry it is the close of the Middle Ages."

The story begins by showing us Calcas, that great divine and expert scientist, realising that Troy was doomed to fall to the Greeks, deserting to the enemy, to their no little delight and the chagrin of the Trojans. He left behind in Troy his daughter, Criseyde, a young widow of great beauty, with whom Troilus, son of Priam, falls in love on first catching sight of her in the temple :

"Sodainely him thought he felte dyen
Right with her looke, the spirit in his hert,
Blessed be Love, that thus can folke
convert."

He goes back to his chamber to groan over his sudden fever and "sixty times a day he lost his hewe."

His friend Pandarus comes upon him un-awares, and hears his groans. After a long time he manages to wrest from him his secret :

"And with that word, he gan him for to
shake,

And sayd him thus : 'Thou shalt her name
tell' :

But tho gan sely Troilus for to quake,
As though men should han had him into
Hell,

And seyd, 'Alas, of all my woe the well,
Than is my sweete foe called Creseide,'
And well nigh with that word for feare he
deide.'"



CHAUCER'S "LEGEND OF GOOD WOMEN" Burne-Jones shows the poet asleep dreaming that Alceste and the God of Love have come to him, and have chidden him for writing only of unfaithful women. In answer to their reproach, Chaucer agreed to write "The Legend of Good Women."

How he þ' knaunt was mayden marit
And lit his loue flour and fructifie

Till yowh his lyfe be queynt ye resemblaunce
Of him hay in me so fressh hiffynesse
Yat to yowre othir men in remembraunce
Of his p'sone; haue heere his lyfnesse
So make to yis ende in satisfactioun
Yat yei y' haue of him left yowght & mynde
By yis p'p'rtioun may ageyn him fynde

The ymages y' in y' church be
Maken folk yenke on god & on his seyntes
Whan ye ymages yei be holden & seen
Were oft cause of hem carfullest recytees
Of yowghtes gode Whan a ying depeynt is
Or curuled if men take of it heede
Thoght of ye h'nesse it wil in hym brede

Nyt oone holden app'nyon and sey
Yat none ymages schuld y' makid be
Yei erren soule & goon out of ye wey
Of trouthe haue ye stant sensibillite
Passid oth y' nott blesid trinitie
Ypon my maistres soule whi haue
For hym lady eke y' may y' craue

Were othir ying Wolke; fayne speke & tonche
Heere in yis booke but othir is my dylinesse
For y' al worde and empty is my pouche
Yat al my knyt is queynt w' h'ynesse
And hery spirit commandith fulnesse



sings in praise of love. Even her sleep is disturbed by the love song of the nightingale, and then she dreams :

"How that an egle fethered white as bone,
Under her brest his longe clawes yset,
And out her herte he rent, and that anon,
And did his herte into her brest to gon,
Of which she nought agrose, ne nothing smart,
And forth he flieth, with herte left for herte."

Pandarus meanwhile urges Troilus to write to Criseyde :

"Beblotte it with thy tears eke alite,
And if thou write a goodly word all soft,
Though it be good, rehearse it not too oft."

So having called her his "right ladie, his hertes life, his lust, his sorowes leche, his blisse," and other endearing names, he dispatches his love letter by Pandarus, who has some difficulty in making Criseyde read it. In the end he induces her not only to read it but to reply to it. Her answer is that she is only too pleased to be a sister to him, to do his heart ease. Pandarus then weaves a somewhat unnecessarily complicated plot to bring them together. Troilus is apparently about to die for love of her, so she is prevailed upon out of pity to go to see him. He declares the violence of his love and

"With that she gan her eyen on him cast
Full easily, and full debonairely
Avising her, and hied not too fast,
With never a word, but saied him softly,

'Mine honour safe, I woll well truely,
And in such forme, as I can now devise,
Receiven him fully to my servise.

'Beseeching him for Goddes love, that he
Would in honour of trouth and gentillesse,
As I well meane, eke meanen well to me ;
And mine honour with wit and businesse
Aye kepe, and if I may doen him gladnesse
From henceforth ywis I n'ill not faine :
Now beth all hole, no lenger ye ne plaine.

'But nathelesse, this warne I you' (quod she)
'A kinges sonne although ye be ywis,
Ye shall no more have soverainte
Of me in love, than right in that case is,
Ne n'ill forbear if that he doen amis
To wrath you, and while that ye me serve,
Cherishen you, right after that ye deserve.

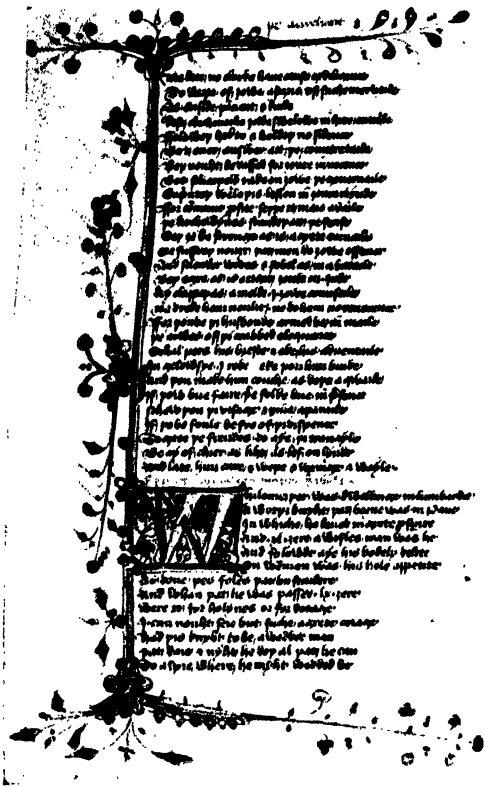
'And shortly, dere herte and all my knight,
Beth glad, and draweth you to lustinesse,
And I shall truely, with all my full might
Your bitter tournen all to sweetnesse.
If I be she that may doe you gladnesse,
For every wo ye shall recover a blisse,"
And him in armes tooke, and gan him kisse."

It would be hard to think of a more modest, more sensible or more sincere speech. There is nothing, so far, in her character that is not altogether admirable.

Then one night Pandarus asks his niece to supper, and as it is raining prevails upon her to stay the night. He then invents some story



LOVE AND THE PILGRIM. Although this painting, by Burne-Jones, is inspired by the mediæval romance "*Le Roman de la Rose*" it is less a representation of a particular incident than an expression of the spirit of the poem.



THE CANTERBURY TALES *In these, Chaucer's greatest work, he got away from allegory completely and dealt with human life. Here we have a complete and catholic picture of all grades and kinds of society of the time. Here is humour, satire and social commentary. Here, in his forsaking of abstraction and allegory for character study, Chaucer is a forerunner of the Renaissance.*

about a misunderstanding which is breaking Troilus' heart with jealousy, so that he manages to bring Troilus to her bedside. The lover at last becomes bold, takes her in his arms and says :

“ ‘ Now yeldeth thou, for other boote is none.’ ”

To which she calmly replies :

“ ‘ Ne had I er now, my swete herte dere,
Been yolde ywis, I were now not here.’ ”

After their night of love-making Criseyde gives Troilus a brooch of gold and azure, and Pandarus, coming in to inquire after her, receives this spirited reply :

“ ‘ Never the bet for you,
Foxe that ye been, God yeve your herte care,
God helpe me so, ye caused all this fare.’ ”

After all too few nights of happiness, tragedy descends unexpectedly and suddenly. Antenor, who has been captured by the Greeks, is exchanged for Criseyde, and both the lovers are distraught at the thought of the separation. Criseyde has to comfort both herself and Troilus. In the end she swears to come back in ten days by hook or crook. She swears to be true to him come what may.

She certainly seems to us to protest too much, swearing to be faithful by every “ God celestiall ” and “ deite infernall,”

“ ‘ The tenth day, but if that death me assaile
I woll you seene, withouten any faile.’ ”

In the fifth and last book Diomedes comes to fetch her away, and immediately makes love to her. Troilus is left nearly beside himself with grief, and Criseyde, for the first time, betrays her weakness of character in failing to keep her oath. She is too timid to risk any real danger for his sake.

The “ suddaine Diomedes ” leaves her no peace until she yields to his desires, giving him the “ fair bay stede ” and a brooch that once belonged to Troilus.

“ ‘ But truely the storie telleth us,
There made never woman more wo
Than she, whan that she falsed Troilus,
She said ‘ Alas, for now is cleene ago
My name in trouthe of love for evermo,
For I have falsed one the gentilste
That ever was, and one the worthiest.’ ”

She consoles herself by determining that since it is now too late for her to rue she will make up for it by being “ algate true ” to Diomedes.

“ ‘ And if I might excuse her in any wise,
For she so sorrie was for her untrouth,
Ywis I would excuse her yet for routh.’ ”

Everyone will at once begin to compare the way in which Shakespeare handles this story with the way in which Chaucer handles it.

Chaucer makes Criseyde gentle and timid from the beginning and enlists our sympathies for her in spite of her fickleness. She is certainly no wanton. She is tricked into loving Troilus and bullied into yielding to Diomedes. “ She has,” says Miss Hadow, “ a catlike softness and daintiness and charm ; a cat’s readiness to attach herself to the person she is with at the moment, and a cat’s adapt-

ability to circumstances." She is genuinely grieved at having to part from Troilus, but she is incapable of undertaking any risk to regain him.

Both in this character and in that of Pandarus, who in this poem is a genial, shrewd man-of-the-world, who cannot understand the seriousness of young lovers being parted, Chaucer shows his extraordinary sympathy with mankind and his tolerance for their weaknesses.

THE CANTERBURY TALES ■ ■ It is, however, in *The Canterbury Tales* that Chaucer comes into his own. Here his powers of observation, of character-drawing, his sympathy, manliness, jollity, humour, pity, idealism and splendid sanity, all get full scope. Wholly admirable is the idea by which these pilgrims, drawn from every branch of life, are induced by Harry Bailey, host of the Tabard Inn at Southwark, each to tell his or her tale on the way to and from Canterbury, the teller of the best story to have a supper at "youre aller cost," and the ultimate verdict to lie with the host. The pilgrims are as well known to us as the characters in Shakespeare's plays. Who is there who does not know the Prioress with her simple smile, her mincing ways, her superficial charity, speaking her French after the "scole of Stratford-atte-Bowe," singing her hymns nasally, weeping with equal ease whether she sees a mouse in a trap or one of her own hounds dead? It is characteristic of her that she should wear a golden brooch with the motto "Amor vincit omnia" inscribed on it.

We quickly visualise the Monk that loved "venerie" and a fat swan more than books; the Friar who lisped in order to make "his English swete upon his tongue"; the Shipman from Dertemouth who sent his beaten enemies home by water; the Doctor who studied astronomy but not the Bible; the Pardoner who played up to the credulous with holy relics that were in reality pigs' bones; the Summoner who loved garlic, onions, leeks and

young girls. The saintly poor Parson who visited in all weathers "the ferrest in his parish, moche and lite, upon his fete"; and the Clerk of Oxenforde who would rather have on his bed's head twenty books than "robes riche, or fidel, or sautrie," stand out in bold relief against the less estimable practitioners of religion. Chaucer's humour is at its happiest in the good Wife of Bath, who had had five husbands at the church door and made three pilgrimages to Rome. The Prologue to her tale is extraordinarily entertaining. She begins by quoting the Bible to defend her action in having so many husbands.

She then tells the company of her adventures in marriage :

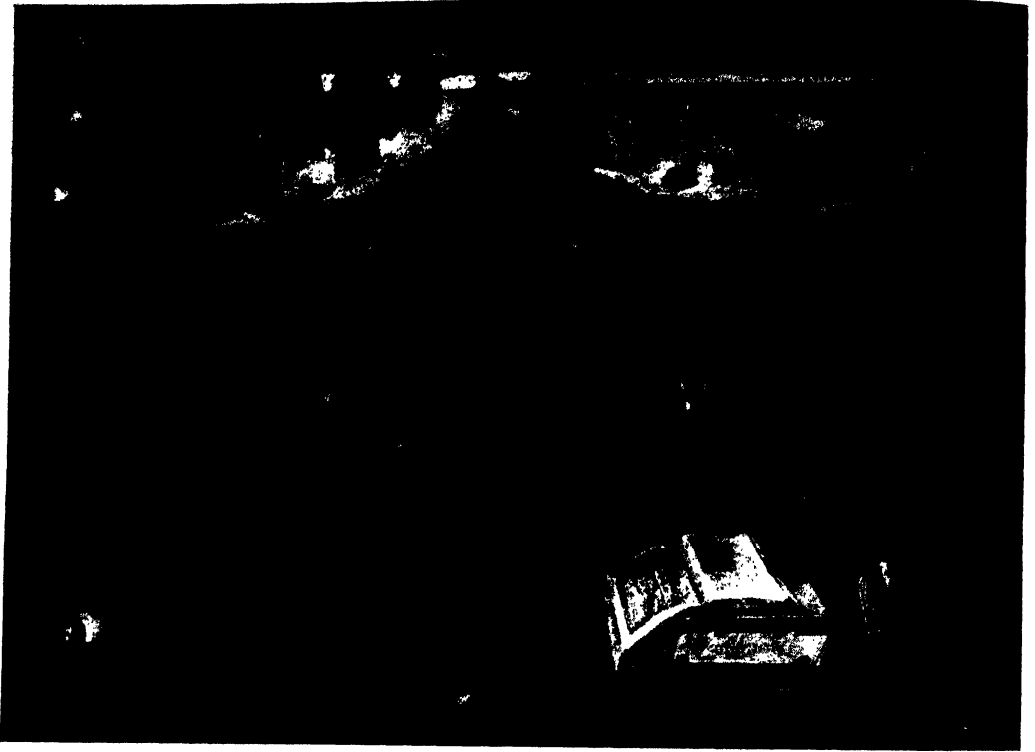
"My fourthe husbonde was a revellour,
This is to sayn, he had a paramour."

This fifth husband, Jankin, a clerk of Oxenforde, she "took for love and no riches," and lost her heart to him as she watched him following her fourth husband's bier to the grave.

"He was, I trow, a twenty winter old,
And I was fourty, if I shal say soth,
But yet I had alway a coltes toth."



THE CANTERBURY PILGRIMS ■ This illustration, from an early edition of Chaucer, is of value as art and as documentation. From it can be gleaned an idea of mediæval dress, custom and architecture. (Photo : Mansell.)



DORIGENE OF BRETAGNE *Chaucer's tale of the lady whose playfulness entangled her in an amour whilst her husband was at the wars has a parallel in Boccaccio's story in "The Decameron." Both seem to have been inspired by the same source, but there is much difference between the passionate strength of the English poem and the romance of the Italian prose. The picture is by Burne-Jones.*
(Photo: Autotype.)

She laments that she never loved by discretion :

" But ever folwed min appetit
All were he shorte, longe, blacke, or white,
I toke no kepe, so that he liked me,
How poure he was, ne eke of what degree."

" Alas, alas," runs her conclusion, " that ever love was sinne."

She then tells the tale of the knight who had to find an answer to the riddle, " What do women desire most of all in life ? " The answer was provided for him by an ugly old woman whom he had to promise to marry. On kissing her she becomes young and most desirable. The answer to the riddle is " sovereignty."

The Pardoner unblushingly reveals the secrets of his trade.

He then tells the grimly dramatic story of the three drunken rioters who set out to seek death, and are guided by an old man

to a tree, under which they find eight bushels of gold florins. One goes off to the town to get bread and wine. In his absence the others agree to murder him to increase the size of their share of the hoard. He poisons both their cups, so that all three meet death as they wished.

The Miller's story—which does not err on the side of delicacy but is extremely funny—tells of the ingenious method adopted by a poor scholar called Nicholas to keep a jealous carpenter out of the way while he makes love to his wife. It was to play on the man's credulity to the extent of making him hoist three kneading tubs above the floor so that they may all sail away in them when the great Flood comes. While the carpenter is safe in his tub, his wife and the scholar take their pleasure. The portrait of Alison, the eighteen-year-old young wife, is in Chaucer's best vein.

We do not wonder that the " Mery " Absolon, the parish clerk who played so

skilfully on the giterne, and, "to shew his lightnesse and maistrie," enacted *Herode on a scaffold* he, was kept awake all night through love of her, or that Nicholas, whose love she returned, went to so much trouble to get her husband out of the way.

The Reeve's Tale is not less indecorous, not less amusing, if rather more obvious. It concerns a dishonest miller who is outwitted by two Cambridge undergraduates who, compelled to spend the night in the same room with the miller's wife and daughter, revenge themselves for his thievery in a rather obvious fashion; excusing themselves for their behaviour thus:

"That if a man in o point be agreved,
That in another he shall be releved."

Neither the wife nor the daughter seemed to have cause for complaint.

The Man of Lawes Tale is that of the fair, meek, ill-used Dame Constance, who is cast adrift in a boat with her baby, but ultimately regains her father's palace.

Chaucer shares Shakespeare's all-embracing sympathy. If there is one motif that underlies all his work it is that "Pitee renneth soone in gentil herte." The Summoner tilts at the Friar in his tale, and the Friar has ill to say of Summoners in his. The Clerk tells of the altogether too patient Griselde; the Merchant, having extolled wifely virtue, tells of the consequences of May wedding December:

"For who can be so buxom as a wif?
Who is so trewe and eke so ententif
To kepe him, sike and hole, as is his make?
For wele or wo she n'ill not him forsake . . .
How might a man have any adversite
That hath a wif? certes I cannot seye."

In spite of this panegyric, old December is unable to keep young May although he drinks "Ipocras, clarre, and vernage of spices hot" to keep his courage up. "Lo, pitee renneth soone in gentil herte!" and May cannot resist the piteous appeal of the young squire Damien. Luckily December goes blind, so she takes her pleasure with her lover in a pear-tree. At a most inconvenient moment December miraculously regains his sight, and it takes a good deal of argument to persuade him that he did not really see what he thought he saw.

The Franklin's Tale, for a wonder, deals

with a constant wife. Dorigen, the wife of Arviragus, is so beset by Aurelius' importunity that at last she consents to yield to him on the day that he performs an impossible task. Of course he does it and

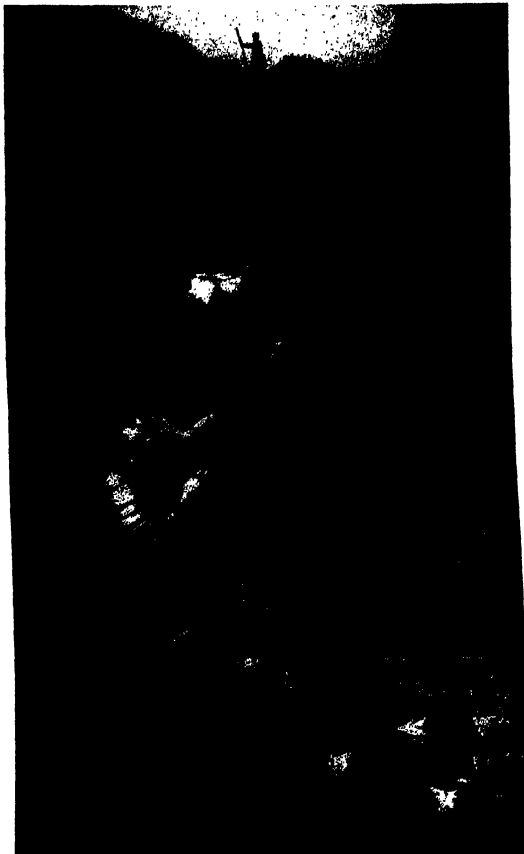
"In all hire face n'as o drope of blood:
She would never han come in swiche a
trappe."

But Aurelius is unlike the rest of the world. He releases her from her bond.

The Doctor tells of a grim story in which the false judge Appius, desiring to seduce the twelve-year-old Virginia, drives her father to cut off her head to save her honour.

It comes to Chaucer's turn.

Chaucer's supreme craft is seen nowhere



THE PRIORRESS'S TALE. Burne-Jones' painting of Chaucer's tale of the little boy who was stoned by the Jews for singing a Christian hymn. As he was dying the Virgin came to him and asked him to sing it to her.



THE PILGRIMS' WAY, CHILWORTH *The pilgrims of whom Chaucer gave so complete a picture were wont to travel from the west to the shrine of St Thomas in Canterbury. Because of the dangers of the highways they kept to the footpaths and travelled in bands. One can follow their tracks, even to-day, across the country. (Photo: Taylor.)*

better than in giving to himself first the telling of the Rime of Sir Thopas—a parody on the old romances which is cut short as too dull—and then in the long prose Tale of Melibeus.

He reserves his best story for the Nonne's Preest, who retells the charming story of the "Cock Chaunteclere and the Fox." This is the most vivid, the most humorous, and the most English of all the tales.

A poor widow, dwelling in a narrow cottage beside a grove standing in a dale, keeps three large sows—"Three kine and eke a sheep that highte Malle."

"A yerd she had, enclosed all about
With stickes, and a drie diche without,
In which she had a cok highte Chaunteclere,
In all the land of crowing n'as his pere."

He kept his nails whiter than the lily flower and "had in his governance seven hennes, for to don him all his pleasance :

"Of which the fairest hewed in the throte
Was cleped faire damoselle Pertelote.
Curteis she was, discrete, and debonaire."

Together they used to sing in sweet accord the ditty "My lefe is fare in lond."

One night Chaunteclere dreamt of a strange beast like a hound, and in fear lest it should forbode ill told it to Dame Pertelot, who has no belief in dreams.

She advises him to take a laxative, but he cites various instances from history of dreams that have come true. It is, in the end, the sight of his dear wife's face that cures him of his dread.

None the less his dream does come true. A fox flatters Chaunteclere's voice and carries him away.

"Certes swiche cry, ne lamentation
N'as never of ladies made, whan Ilion
Was wonne, and Pirrus with his streite
swerd
Whan he had hent King Priam by the berd
And slain him (as saith us Eneidos)
As maden all the hennes in the cloos
Whan they had seen of Chaunteclere the
sight."

Dame Pertelot [shrieked louder than Hasdrubal's wife when the Romans burnt Carthage. Then comes a glorious chase, in which all Chaucer's vigour, observation and humour are blended excellently :

"The sely widewe, and hire doghtren two,
Herden thise hennes crie and maken wo,
And out at the dores sterten they anon,
And saw the fox toward the wode is gon,
And bare upon his back the cok away,
They crieden, 'Out! harow, and wala wa!
A ha the fox!' and after him they ran,
And eke with staves many another man :
Ran Colle our dogge, and Talbot, and
Gerlond,
And Malkin, with hire distaf in hire hond :
Ran cow and calf, and eke the veray
hogges
So fered were for berking of the dogges,
And shouting of the men and women eke,
They ronnen so, hem thought hir hertes
breke,
They yelleden as fendes don in helle :
The dokes crieden as men wold hem quelle:
The gees for fere flewen over the trees,
Out of the hive came the swarme of bees,
So hidous was the noise, a benedicite !

Certes he Jakke Straw, and his meinie,
Ne maden never shoutes half so shrille,
Whan that they wolden any Fleming kille,
As thilke day was made upon the fox."

CHAUCER'S SUCCESSORS
Chaucer's influence was felt much more in Scotland than in England. The English Chaucerians did not inherit either his humour or his naturalness.

Lydgate's *Troy Book* is a watered-down *Troilus and Criseyde*, and his *Story of Thebes* owes its inspiration to the Knight's Tale. Occleve has the merit of modesty, and in his *Gouvernail of Princes* he expresses his appreciation of Chaucer in a passage which contains in the manuscript a portrait of Chaucer drawn in the margin by the author. John Gower was not a successor, but an older contemporary, whose only English poem, *Confessio Amantis*—thirty thousand lines—on the Seven Deadly Sins, written at the instigation of Richard II., shows him to have been a story-teller of considerable ability. He was born about 1326 and died in 1408. Chaucer dedicated *Troilus and Criseyde* to him, and appointed him as his agent during his absence in Italy.

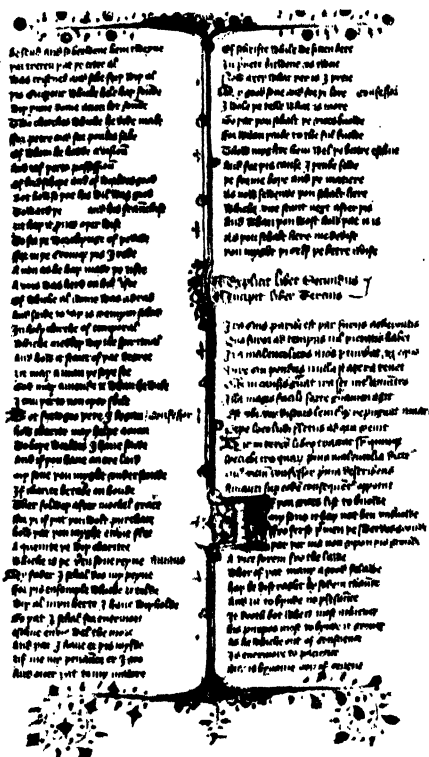
The Scottish Chaucerians are far more important than the English. The first of them is James I., who studied Chaucer during his eighteen years of imprisonment in an English prison to such profit that he wrote *The Kingis Quair*. He married Lady Joan Beaufort, reigned for thirteen years, and was assassinated, in 1437, in the Blackfriars Convent at Perth. In addition to his energy as a king—"I will make the key keep the castle, and the bracken-bush the cow"—he managed to find time to be a first-rate sportsman and a keen patron of all the arts. One of his six daughters, Marguerite d'Ecosse, became the wife of Louis XI. *The Kingis Quair* is a love allegory written in the Chaucerian stanza, known as rhyme royal, and shows a freshness that is much more akin to Chaucer than any English poem of the time.

HENRYSON The best of the Chaucerians was Robert Henryson, who was born about 1430 and died about 1506. He seems to have been educated abroad, became a schoolmaster at Dunfermline, a member of Glasgow University, and a Notary Public. His principal works are *Orpheus and Eurydice*, *The Testament of Cresseide* and *Fables*, of which the best known, worthy

of a place near "Chaunticlere and Pertelot" is "The Uplandis Mous and the Burges Mous"—in which the Town Mouse pays a visit to her country sister.

"Furth mony wilsum wayis can scho walk,
Throw mosse and muir, throw bankis, busk
and breir
Scho ranne cryand quhill scho cam till ane
balk:
'Cum furth to me, my awin sister deir;
Cry "Peip" anis.' With that the mous
could heir,
And knew her voce as kinnis man will do,
Be verray kind, and furth scho cum hir to."

The Town Mouse does not much care for country fare, so they set out for town, where mutton and beef were set out and all sorts of delicacies. In spite of the fact that they drank water instead of wine, they had good cheer:



GOWER'S "CONFESSIO AMANTIS" Gower earned the distinction of being the first English poet to have his work translated into a foreign language. His "Confessio Amantis," a moralist poem illustrating the seven deadly sins, was translated into Spanish and Portuguese. (Photo: Taylor.)



GOWER'S EFFIGY IN SOUTHWARK CATHEDRAL *Gower, who was of noble birth, took an active and practical interest in St Mary Overies', and when he died was buried in that church, which is now Southwark Cathedral. (Photo: Taylor.)*

"And scantlie had they drunken anis or
twyse,
Quhen in come Gib-Hunter our jolie cat,
And bad God speid: the burges up with

And till the hoill scho went as fyre of flint—
Bawdronis the uther be the bak hes hint."

The Country Mouse prays to be preserved
from any more feasts of this nature:

"Wer I in to the kith that I come fra,
For weill nor wo, suld never come agane.'
With that scho tuke hir leif and furth can
ga,
Quhyllis throw the corne, and quhyllis throw
the plane,
Quhen scho was furth and fre
scho wes ful fane,
And merilie merkit unto the
mure";

where she consoles herself with
a store of beans, nuts, peas, rye
and wheat, in quiet and ease
"withoutin ony dreid."

William Dunbar was born
about 1460, graduated at St
Andrews, became a Franciscan,
and preached all over England
before becoming secretary to
one of James IV.'s embassies
abroad. Dunbar was a Court
poet. His most famous poem,
The Thrissill and the Rois, was

an allegory written in honour of James IV.'s
marriage with Margaret Tudor. He makes
an immediate break with the convention that
regarded May as the sweetest of months:

"'Quhairto,' quod I, 'sall I upryss at
morrow?

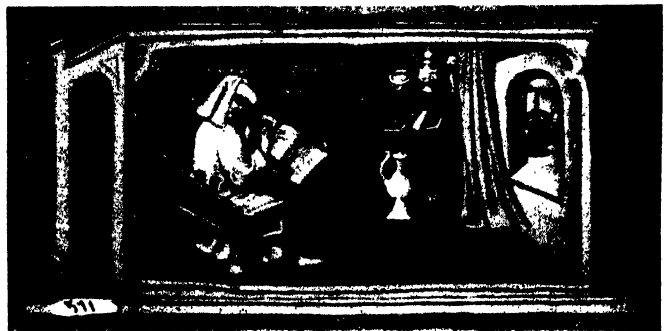
For in this May few birdis herd I sing,
Thai haif moir causs to weip and plane
thair sorrow,

Thy air is not holsum nor benyng;
Lord Eolus does in thy sessone ring,
So busteous are the blastis of his horne
Amang thy bewis to walk I haif forborne.'"

Dame Nature summons all the animals and
crowns the Lion of the Scots royal arms King
of Beasts, and then crowns the Eagle King
of the Birds. The Thistle is then crowned
Empress of Herbs, and the Rose Queen of
Flowers. Even those who do not know
Dunbar's name remember his poignant lyric
on the theme, "Timor mortis conturbat
me," while his affinity with Burns is obvious
in such a vigorous satire as *The Dance of the
Sevin Deidly*.

"Than cryd Mahoun for a Heleand padyane;
Syne ran a feynd to feche Makfadyane,
Ffar northwart in a nuke:
Be he the correnoch had done schout,
Erschementso gadderit him abowt,
In Hell gri rowme thay tuke.

Thae tarmegantis, with tag and tatter,
Ffull lowd in Ersche begowth to clatter,
And rowp lyk revin and ruke:
The Devill sa devit wes with thair yell
That in the depest pot of hell
He smorit thame with smuke."



LYDGATE IN HIS STUDY *This little illumination from an early manuscript shows the author of "The Story of Thebes" at work in the monastery of Bury St Edmunds. He is notable in having continued Chaucer's "Canterbury Tales." (Photo: Mansell.)*



AN EARLY MYSTERY PLAY *A picture of mystery players giving a performance in the market-place of a mediæval town. The pageant or stage was so made as to admit of movement from street to street.*

CHAPTER VI

THE THEATRE BEFORE SHAKESPEARE

MIRACLES AND MYSTERIES *■ ■*
 In the tenth century a Benedictine nun of Gandersheim, Hroswitha, wrote six comedies modelled on Terence, in Latin. For her theme she went to the *Lives of the Saints*. Everyone of course knows that the theatre all over the world has its origin in the ritual of religion, and from very early times scenic representation of various offices and ceremonies was encouraged. Ribaldry crept in, however, even in the most sacred stories, and the miracle- and mystery-plays, which began by being composed by monks and acted in churches, were soon taken over by the laity—by guilds and travelling players. What was intended as a form of education by the priests became a popular entertainment, given by the people to the people. Three cycles of miracle-plays are still extant—the Coventry, Chester and Widkirk—consisting

respectively of forty-two, twenty-four and thirty plays dealing with Old and New Testament episodes. These plays were acted on wooden platforms raised on wheels, with a lower dressing-room and an upper acting-room. Modern Punch-and-Judy shows are the outcome of them. Tradition assigned to each craft its own special part. "Water-leaders and drawers of Dee" were given control of the Deluge and the Ark, while cooks set forth the Harrowing of Hell. Stage properties and costumes became so expensive that fifteen pounds was not considered abnormal for the cost of a show, the details of the expenses of which read somewhat as follows:

" Paid to the players for rehearsal.	
Imprimis to God	ii s. viii d.
Paid for mending Hell	ii d.
For setting world on fire	v d."

The Devil wore horns and a tail; Judas, a red wig; Christ, a sheepskin; God, a wig with gilded hair and a gilt face; Adam and Eve wore nothing at all, and Death was equally realistic. It is not to be wondered at that these pageants drew enormous crowds and became the excuse for much merry-making and licence. There was a mixture of coarseness and delicacy which nowadays is only to be found in the very young. It is well to remember that the men who built our cathedrals provided the actors and the audiences for these performances.

At one moment we are thrilled by the simple pathos of Isaac's plea with Abraham for his life, which is comparable with Arthur's plea with Hubert; at another we are laughing at the racy comic relief provided by Noah, whose wife sees no reason to enter his stupid ark:

" 'Wife, come in, why stands thou there?
Thou art ever froward, I dare well swear.
Come in, on God's name! Half-time it were
For fear lest that we drown.' "

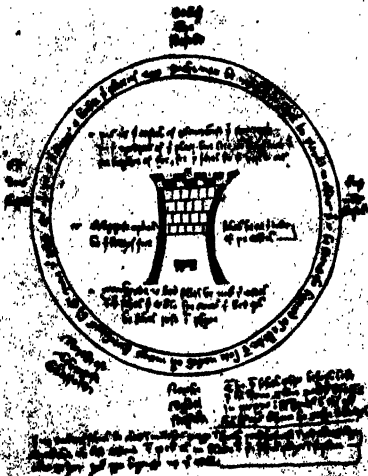
To which she replies:

" 'I will not out of this town;
But I have my gossips every one . . .



MEDIEVAL MUMMERS AND STROLLING PLAYERS *A medieval picture of these people, who were scathingly described by Langland as "tangles and iapers, the children of the devil."*

They loven me full well, by Christ!
But thou let them into thy chest
Els row now where thy list,
And get thee a new wife."



DIRECTIONS FOR A MORALITY *The play is "The Castle of Perseverance," and the diagram contains directions for the placing of stage properties. In the centre is the castle and the bed from which Manikind makes his entrance into the world. Around are the scaffolds on which stand the Virtues and Vices.*

MORALITIES *The next stage is the Morality, where personification appears. The best known is *Everyman*, a lovely allegory. Everyman is arrested by Death, who tells him that he can only take with him such friends as are willing to accompany him. Fellowship and Kindred forsake him, Gold mocks him, his Goods are too tightly packed to move, and only Good Deeds, sore bound with his sins, is amenable. She urges him to go to Knowledge, who in turn introduces him to Confession, and he is shriven; whereupon Good Deeds is released from prison and Everyman starts on his journey with Strength, Discretion, Beauty and Five Wits, every one of whom desert him in the churchyard. Only Good Deeds stays with him to the end.*

These Moralities were sometimes called Interludes, because they were presented in the intervals of banquets. One of the most attractive Interludes is John Heywood's

Four PP, in which a Palmer, a Pardoner, a Potycary and a Pedler try to outdo each other in lying. The Palmer wins easily. This is his lie:

"I have seen women five hundred thousand,
Yet in all places where I have been,
Of all the women that I have seen,
I never saw or knew in my conscience
Any one woman out of patience."

EARLY COMEDIES ■ ■ It is obvious that we are within measurable distance of comedy. The *Four PP* was written about 1530.

In less than twenty years Nicholas Udall, headmaster of Westminster, had written *Ralph Roister Doister*, which is the first real English comedy though it is derived from Terence. It treats of boastful coward under the thumb of flattering parasite and foreshadows Sir Toby Belch and Sir Andrew Aguecheek. *Gammer Gurton's Needle*, written perhaps by John Still, Bishop of Bath and Wells, is our earliest farce. Gammer loses her needle, the alewife is accused of stealing it, and there is a terrific hullabaloo, until it is found sticking in the breeches of Gammer's farm-servant.

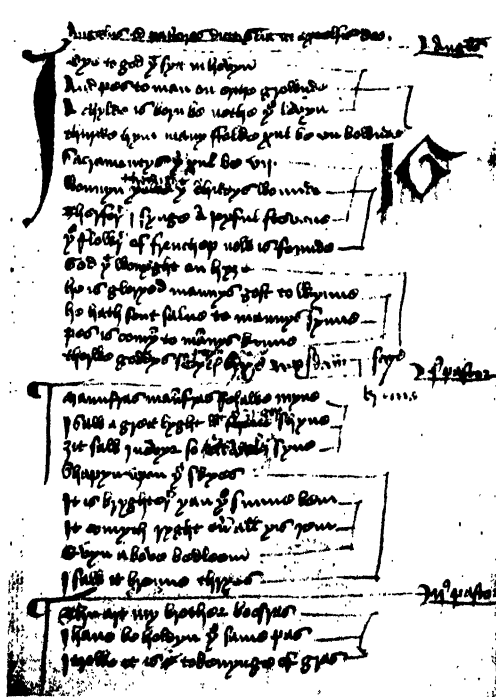
TRAGEDY ■ ■ The first English tragedy was Thomas Norton's and Thomas Sackville's *Gorboduc*, modelled on Seneca. There is a good deal of blood shed, but none of it is shed on the stage. It was played in 1561 and was the first play to be written in blank verse. It satisfied the classic canons of taste, and it was portentously dull.

ROMANTIC DRAMA ■ ■ After this the theatre suddenly developed at an enormous rate. In 1578 there were six licensed companies: the Children of the Chapel Royal and St Paul's, the Servants of the Lord Chamberlain, Lord Warwick's men, Lord Leicester's and Lord Essex's. There was already an outcry on the part of the moralists against the crowding in the yards of great inns to see the travelling shows. So James Burbage began building his theatres and the Puritans lamented the popularity of so vicious and widespread a habit. By the end of Elizabeth's reign there were eleven theatres.

Plays were acted in the afternoons, in a building most of which was open to the sky, the stage projecting out into the middle of

the audience, who therefore were on three sides of the actors. Some of the privileged audience sat cracking nuts on the stage. The vast majority stood tightly wedged below, also cracking nuts. Scenery was not elaborate, dresses were. All women's parts were enacted by boys. The copyright of the plays belonged, not to the author, but to the company. The price paid for each varied from four to ten pounds.

CHRONICLE PLAYS ■ ■ From the beginning the public showed a predilection for plays dealing with myths and legends and traditional and historical biographies of great Englishmen. *Gorboduc*, which told of the misfortunes of a king of Britain, was followed by the *Misfortunes of Arthur*, the *History of King Leir* and *Lochrine*. There was before Shakespeare a play about King John, and another on Richard III., a



"COVENTRY" MYSTERIES ■ These were plays written around events and incidents in the Old and New Testaments, and played by the people on Corpus Christi. At first the performances took place in the church itself, later in the churchyard, and subsequently in an open field. They were the true cradle of the English drama. The actual Coventry origin of this volume is disputed. It is almost certain that it belonged to an East England company.

father of heuen lendeth berthe to e-
mon every creature to come and
gyue a counte of theyr lyues in
this wo:rlde, and is in maner
of a mo:zall playe.



EVERYMAN ▣ The early morality "Everyman" was distinctive in that it dealt with but one section of the life of man. In the illustration, which is from an early edition, Death is seen calling on Everyman to go with him on a journey.

third on Henry V., and a fourth on Henry VI. There were plays dealing with the lives of Sir Thomas More, Thomas Cromwell, Sir John Oldcastle, Jack Straw, Sir Thomas Wyatt, Perkin Warbeck, and even some of the heroes and villains of exploration—notably Captain Thomas Stukeley. There were plays, like *Arden of Feversham* and *The Spanish Tragedy*, which dealt with domestic tragedy, and step very close in excellence behind the heels of Shakespeare. *Hicronymo, or The Spanish Tragedy*, contains one scene—in which a distracted father finds his son hanging from a tree in his own garden—that rises in dramatic intensity to the very highest standard.

LYLY: GREENE: MARLOWE ▣
Of Shakespeare's immediate predecessors, John Lyly, of Magdalen College, Oxford, stands out by reason of the enormous

popularity of his *Euphues, the Anatomy of Wit*, published in 1579. The story is of no interest, the style of great importance. It is a book crammed with allegories, far-fetched metaphors and similes, culled for the most part from inaccurate natural history. Everyone became bitten with the craze to talk like Euphues, and Shakespeare himself did not wholly escape infection, though he made fun of its extravagances. Lyly also wrote half-a-dozen plays, in one of which, *Alexander and Campaspe*, occurs this exquisite lyric:

"Cupid and my Campaspe play'd
At cards for kisses—Cupid paid:
He stakes his quiver, bow, and arrows,
His mother's doves, and team of sparrows;
Loses them too; then down he throws
The coral of his lip, the rose
Growing on's cheek (but none knows how)
With these, the crystal of his brow,
And then the dimple of his chin,
All these did my Campaspe win.

▣ The playe called the four PP ▣

▣ A newe and a very mery entrelude of
A palmer.
A pardoner.
A potycary.
A pedler.

▣ Made by John Heywood ▣



THE FOUR PP. ▣ In this "mery interlude" Heywood broke away from tradition by a contribution to the comic drama, which turned from personifications to types. It was a little later that characters appeared in plays. (Photo: Mansell.)

At last he set her both his eyes—
 She won, and Cupid blind did rise.
 O Love! has she done this for thee?
 What shall, alas! become of me?"

Even the most careless can scarcely fail to feel that he is in the presence of a pure poet. Lyly did much to bring wit into dialogue, and music into the lyric. Thomas Lodge, son of the Lord Mayor of London, buccaneer and poet, physician and satirist, actor and lawyer, playwright and novelist, and George Peele of Devon, author of *Old Wives' Tale*, were also Oxford men, but Cambridge provided the stage with three men of greater note. Robert Greene is now chiefly remembered for his attack on the upstart crow beautified with our feathers, "that, with his '*Tyger's Heart wrapt in a Player's Hide*,' supposes he is as well able to bombast out a blank verse as the best of you; and being an absolute Johannes-fac-totum, is in his own conceit the only Shake-scene in the country," which is the earliest reference to Shakespeare after he came to London. Greene, in his autobiography, reveals the depths to which a weak man can descend if he has vicious tendencies. He died miserably, but he left behind him one lyric, in *Sephestia's Lullaby*, that is exquisite.

In *Friar Bacon and Friary Bungay* he not only tells a good story, but conveys with happy simplicity the atmosphere of the English countryside. Nash, who wrote *Spring, the sweet Spring, is the year's pleasant King*, was a novelist as well as playwright. By far the greatest of the University wits was, of course, Christopher Marlowe.

MARLOWE ■ ■ Marlowe was a Canterbury shoemaker's son, born in 1564—the same year as Shakespeare. On coming down from Cambridge he immediately threw in his lot with the playwrights, and before he was twenty-three his first tragedy, *Tamburlaine*, had not only been written, but acted. He was stabbed in a brawl in a Deptford Tavern before he was thirty; so the whole of his great activity was confined to a period of not more than six years. Shakespeare's debt to him was enormous. He completely transformed the manipulation of blank verse, which in his hands became capable of expressing the loftiest poetry—infininitely musical, infinitely variable. The first attempts at blank verse

made by Surrey and Wyatt were merely couplets with the rhyming heads truncated—dull, monotonous and lifeless. Marlowe's "mighty line" has a superb and majestic rhythm which makes it the best medium yet discovered for the expression of tragedy. The passion which he put into his work was as sincere, fiery and extravagant as the verse which he employed. His whole life seemed to be animated by Titanic lusts—lust for power, for beauty, for knowledge. He asks:

"What glory is there in a common good,
 That hangs for every peasant to achieve?"

Tamburlaine strains to be conqueror of more and more lands; Faustus strains to

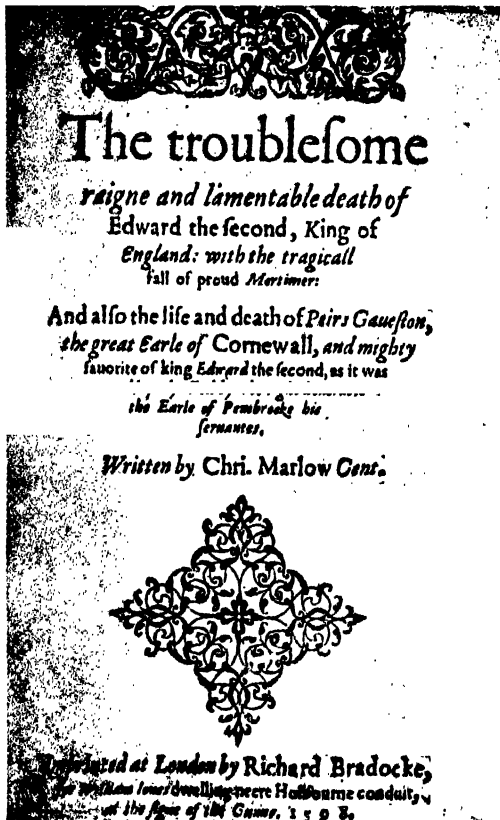
The Tragical History of the Life and Death of Doctor Faustus.

Written by Ch. Mar.



LONDON,
 Printed for Iohn Wright, and are to be sold at his Shop
 without Newgate, at the f... he
 1624.

MARLOWE'S "DOCTOR FAUSTUS" ■ The greatness of Christopher Marlowe suffers from its closeness to the overshadowing genius of Shakespeare. None the less, with his use of blank verse, he led the way along which Shakespeare and his contemporaries followed. His "Doctor Faustus," with its concern with knowledge as the true power, shows that Marlowe wrote in the real Renaissance spirit. (Photo: Mansell.)



EDWARD II. Although Marlowe is better remembered for his formally perfect "Dr Faustus," and his fiery "Tamburlaine," this play of his is a fine historical tragedy.

possess all knowledge; there are no bounds set to the avarice of Barabas, the Jew of Malta. Never before had the craving for anything achieved such perfect expression, and it is to be doubted whether the craving for beauty has ever, before or since, outside Shakespeare, been so magnificently expressed as in Faustus' memorable lines on catching sight of the ghost of Helen:

"Was this the face that launched a thousand ships
And burnt the topless towers of Ilium?—
Sweet Helen, make me immortal with a
kiss.
Her lips suck forth my soul: see, where it
flies!
Come, Helen, come, give me my soul again.
Here will I dwell, for heaven is in these lips,
And all is dross that is not Helena.
I will be Paris, and for love of thee

Instead of Troy, shall Wittenberg be
sacked;
And I will combat with weak Menelaus
And wear thy colours on my plumed
crest;

Yea, I will wound Achilles in the heel,
And then return to Helen for a kiss.
O thou art fairer than the evening air
Clad in the beauty of a thousand stars;
Brighter art thou than flaming Jupiter
When he appeared to hapless Semele;
More lovely than the monarch of the sky
In wanton Arethusa's azured arms:
And none but thou shalt be my paramour."

Everything with Marlowe had to be extravagant. Listen to Tamburlaine as he scourges the captive kings who are yoked to his chariot.

It is a magnificent tribute to Marlowe's genius that the extravagances and absurdities with which the plays abound are wholly forgotten in the beauty and forcefulness of the language. *Tamburlaine* is bombastic and grotesque, but it is none the less intoxicating. Virgins may be ravished, kings and queens may dash their brains out in cages, and the stage run with blood, but there is always more than ample compensation in the beauty of thought and imagery that lurks round every corner:

"See, where my slave, the ugly monster
Death,
Shaking and quivering, pale and wan for
fear,
Stands aiming at me with his murdering
dart,
Who flies away at every glance I give,
And, when I look away, comes stealing
on! . . .
Look, where he goes, but see, he comes
again,
Because I stay! Techelles, let us march,
And weary Death with bearing souls to
hell."

We forgive Tamburlaine everything for this consistency carried even to his death-bed. The man is not altogether caricature.

Doctor Faustus is Tamburlaine lustful for another sort of power—that of knowledge. Marlowe is stigmatised as "atheist" because he makes his hero willing to sell his soul to the Devil in return for forbidden knowledge. He really is prepared to risk eternal damnation,

as were the mediæval astrologers, to find out the truth about heaven and hell. Doctor Faustus is willing for Lucifer to have his soul :

"So he will spare him four-and-twenty years
Letting him live in all voluptuousness."

His conception of voluptuousness is not ours. It is to discuss points of theological doctrine. He asks Mephistopheles where Hell is: his answer anticipates that given a hundred years later by Milton :

"Hell hath no limits, nor is circumscrib'd
In one self-place; but where we are is hell,
And where hell is, there must we ever be."

"Nay [answers Faustus] an this be hell,
I'll willingly be damn'd:
What! sleeping, eating, walking and disputing!"

The play ends with Faustus' last half-hour of life cursing life and pleading with God. The last words are used as an epitaph for Marlowe himself :

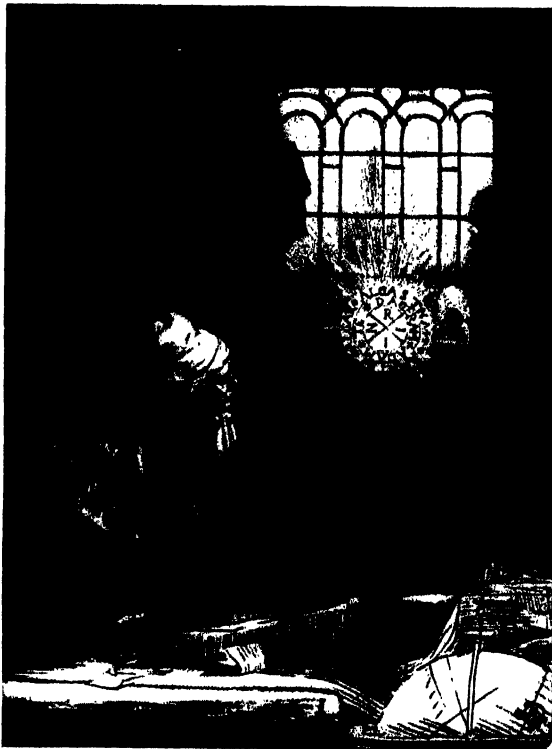
"Cut is the branch that might have grown full straight,
And burn'd is Apollo's laurel-bough
That sometime grew within this learned man."

The Jew of Malta is specially interesting, because it gives us a chance of seeing how big was the debt that Shakespeare owed to Marlowe. Shylock and Barabas both are robbed of daughter and of gold, both are proud, both are downtrodden. There the similarity ends. Marlowe's play is full of extravagant brutality, Shakespeare's is drenched with beauty. Again, Shakespeare, in *Richard II.*, owes much to Marlowe's *Edward II.*, and the final murder of Edward in Berkeley Castle is worthy to stand by the side of Richard's last moments at Pomfret. The assassin, Lightborn, listens to his king and weeps :

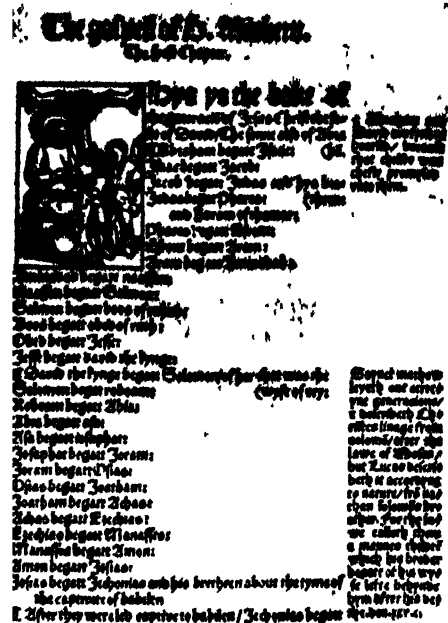
"And there, in mire and puddle, have I stood
This ten days' space; and, lest that I should sleep,

One plays continually upon a drum;
They give me bread and water, being a king;
So that, for want of sleep and sustenance,
My mind's distempered, and my body's numbed,
And whether I have limbs or not I know not.
O, would my blood dropped out from every vein,
As doth this water from my tattered robes!
Tell Isabel the queen, I looked not thus,
When for her sake I ran at tilt in France,
And there unhorsed the Duke of Clere-mont."

Here we are within an ace of hearing the accent of Shakespeare himself. The golden age of the drama has begun.



DR FAUSTUS. In all European countries there is some legend which is a variation on the theme of the man who sold his soul to the Devil. Marlowe's play is but one version of the tale of which the Bohemian "Legend of the Student of Prague" is another. This etching of Rembrandt is a pictorial representation of the German story. (Photo: Autotype.)



TYNDALE'S BIBLE ■ William Tyndale, who translated the Bible in the sixteenth century into lovely flowing English, was persecuted, imprisoned and eventually burnt as a heretic in 1536. (Photo : Mansell.)

CHAPTER VII

ENGLISH PROSE UP TO BACON

BETWEEN the time of the Norman Conquest and the reign of Richard II. English prose was almost entirely confined to religious subjects. A notable exception is provided by the *Travels* of Sir John Mandeville, a most amusing and widely exaggerated account of strange animals and stranger people, met in little-known places. This book was translated from French into English about the time of John Wyclif, who was born, in 1320, at Richmond, Yorkshire, was Master of Balliol at the age of forty, and later, Warden of Canterbury Hall, now a part of Christ Church. He was, of course, famous for patriotically standing out for England's rights against the Pope, and for being the first English translator of the whole Bible; with the help of collaborators he wrought a

work of great and lasting importance, which was so immediately popular that nearly two hundred contemporary manuscript copies of it can still be traced.

John Capgrave, who was born in Lynn in 1393 and died there in 1464, has left us vivid chronicles, and Sir John Fortescue (1394?-1476?), of Exeter College, Oxford, was the first English writer on Constitutional Law, but the outstanding prose-writer of that age was Sir Thomas Malory.

MALORY ■ ■ As the manuscript of the *Morte D'Arthur* has disappeared this is the first great English book for which we are dependent on the printed text of Caxton, which appeared in 1485, and only two copies of this printed version are

known. Of Sir Thomas Malory little is known beyond the fact that he died in 1471, having fought on both sides in the Wars of the Roses. The book was finished in 1469-1470. In his excellent preface Caxton explains why he undertook the printing of it:

"After that I had accomplished and finished divers histories . . . many noble and divers gentlemen of this realm of England came and demanded me many and oft times, wherefore that I have not do made and imprint the noble history of the Saint Greal and of the most renowned Christian King . . . King Arthur . . . the said noble gentleman instantly required me to imprint the history of the said noble King and conqueror and of his Knights."

There were apparently men who held that there was "no such Arthur." Caxton's answer to them is that his sepulchre may still be seen at Glastonbury; that Gawaine's skull lies at Dover; that the Round Table abides yet in Winchester; and that in the town of Camelot, in Wales, the royal vaults may also be inspected. It seemed to Caxton absurd that there should be many Welsh and French narratives of Arthur's prowess, but none in English, so he decided to print the version which Sir Thomas Malory "did take out of certain books of French. . . . Herein may be seen noble chivalry, courtesy, humanity, friendliness, hardiness, love, friendship, cowardice, murder, hate, virtue and sin."

Caxton divided up the narrative into twenty-one books, beginning with the strange story of Arthur's birth, and marriage, and then diverging to tell of Sir Launcelot, Sir Galahad and Sir Tristram. It is peculiarly unfortunate that most of us get our first impression of the Lily Maid of Astolat, of Guinevere, of Sir Bedivere and the rest, from inadequate, watered-down modern versions. If Tennyson's *Idylls of the King* were to be banned to youth, and they were encouraged to browse among the pages of Malory, more of the true magic that lies in the Round Table might be communicated. It is not suggested that Malory is the best authority: he sadly bungles the story of Tristram, but he did marvellously well with the material at his command, and the *Morte D'Arthur* is still one of the liveliest and most enchanting narratives in the language.

Here are lying, cowardice, unfaithfulness and topsy-turvydom of all sorts. La Beale Isoud is regarded by everybody as Tristram's property though she is his uncle's wife, Sir

Kebydius' sister is Tristram's wife, but he specifically disclaims any interest in, or rights over, her. The knights are never happy unless they are hacking holes in each other's armour, while the ladies hold no brief for chastity in practice whatever they do in theory. Apart, however, from the fighting, which is intolerably tedious, the narrative is exciting, entertaining, and delightfully unlike narratives of later centuries.

CAXTON ■ ■ William Caxton, printer and translator, was born in Kent in 1422 and died in 1491. His first work was a translation of the famous French romance, *The Recuyell of the Historyes of Troye*, which was finished in 1471. It was in 1476 that he set up his printing press in Westminster—the



SIR JOHN MANDEVILLE ■ His "Travels" are a charming but unreliable collection of mediæval legends and beliefs. It has been suggested, however, that they are the work of a Belgian doctor—an enlargement on his own experiences.

first in England. His *Recuyell* and *The Game and Playe of Chesse* had already been printed in English abroad. The first book to be printed in England was *The Dicles and Sayings of the Philosophers*, in 1477. Within the next fourteen years he printed over a hundred books, including two editions of the *Canterbury Tales* and much else of Chaucer, Gower's *Confessio Amantis*, and even some books for children.

One of the most remarkable documents of the fifteenth century was the *Paston Letters*

(1424-1506), which take their place by the side of Pepys' *Diary* for the sake of their human interest. We are able from them to build up a complete picture of English domestic life in the fifteenth century. They contain a complete love story, an account of the murder of the Duke of Suffolk on board ship, in 1450, and in the letters of Margaret, the loving and heroic wife of the hard and querulous John Paston, we get an amazing insight into the mind of an anxious, worried housewife spending her life to keep her home intact and unsullied.

John Bouchier (Lord Berners), translator of the *Chronicles* of Froissart, was born in 1467, and held the office of Deputy of Calais from 1520 till his death, in 1533. The descriptions of the battles of Crécy, Agincourt and Sluys, of the burghers of Calais, of Edward's love for the Countess of Salisbury, of the death of Robert the Bruce, are magnificently told, and these chronicles

an appeal to modern readers as the imaginative chronicles of King Arthur's Court.

Just as it would be better for the imagination of the young to

for their historic sense if they first read their history in Berners' translation of Froissart.

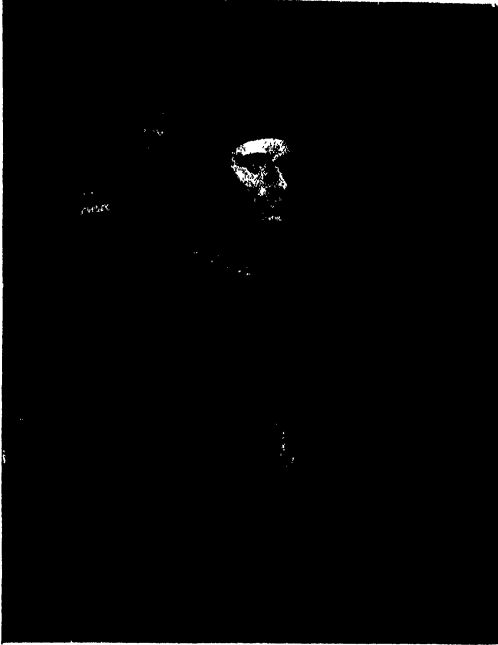
"What pleasure shall it be to the noble gentylmen of Englande, to se, beholde and rede: the highe enterprises, famous actes, and glorious dedes, done and atchyved by their valyant aunceytours."

It ought to be no less a pleasure to-day, and it can only be the very great length of the *Chronicles* that has prevented them from being more widely appreciated, for they are not only easy to read but extraordinarily thrilling.

SIR THOMAS MORE  
With Sir Thomas More we come for the first time into touch with the Renaissance—that rebirth of enthusiasm for

What tyme alle the Children of Noe
were spradd bi the Climates. regnes
and strange habitacions of þ world
By the general dyspysson of tonges
maade at the fondacion of the tour of
Babilon in the dayes that the world
was of golde And þ the men in thoo
dayes were stedfast a porspynge as montaignes and
Rude as stoncs and bestes. enhaunsynge their grete coza
ges foulynge and she wyng their grete glaytes And
that þ Enempe of man Induceth maliciously to prac
tique to tones Cytres and Castels to make cypres
and diademes and to forge and make the curfide sect
of goddis Among þ possessours of þ ple of crete ther
was a riche man enhaunsed full of courtise happy
of aventureuse enterprise a right riche of the grace of ffour
tune some men callid thys man Cellon a some men
veranus he was la woful sone of Etyer sone of demoz
gorgon the olde dweller of the Caves of archade and
first begynner of þ fale payneme goddes This vrad
had to hys wyf hys owne sustre alleth vresca He li
ueth gloriously woth her a hnd possession of þ most
parte of þ ple of crete a halondede prospylly in world
ly goodcs en encresynge his naturel appetites ffirist in
encresynge and ampliation of worldli lordship and
seignorie and secondly in lignage a was menueillo?
riche he had two sonnes that is to wete Tptan a Sa
torn and two daughters that oon was alleth Cubelle
and that othir Ceres of whom schall be maade menti
on here after a he had many othir sonnes a daughters
of whom þ make no mencion for as moche as they

THE RECUYELL (OR GATHERING) OF THE HISTORIES OF TROY  The fact that this was the first book which Caxton printed in England is evidence of the importance of the Trojan legend in the sixteenth century.



SIR THOMAS MORE ▯ *The singularly cultured scholar whose "Utopia" was the inspiration of many similar works. A learned and simple man, he became Chancellor, but later, in 1535, was beheaded. (Photo: Mansell.)*

learning which resulted in the discovery of America, and the Copernican theory, Harvey's discovery of the circulation of the blood, and the merchant venturers; and finally, a renewed interest in Greek. More was born in 1478. After Oxford and Lincoln's Inn, he entered Parliament, and through Wolsey's influence quickly rose to positions of great power in spite of a real dislike for public life. He succeeded Wolsey as Lord Chancellor in 1529, and was distinguished for his virtuous character and perfect simplicity. He was, however, merciless in his treatment of heretics, and in the end, after a year's imprisonment, was beheaded on Tower Hill, in 1535, for declining to take the oath of adherence. His greatest work, *Utopia*, which became the model for all sociological romances, was written in Latin, and printed in Louvain, in 1516. People are happy on his imaginary island because they are content with the necessities of life, and all work six hours a day at some definitely useful occupation. There is neither laziness nor greed, neither crime nor war. He even preaches a religious toleration which is at variance with his practice. There is a modernity about his imagery and

metaphor that is quite startling when one comes to him straight from Malory and Froissart. We read of people being "mad as a March hare," and doing things after their "own sweet will"; he talks of "not being able to see the wood for the trees" and of "when the wine is in the wit is out."

THE BIBLE ▯ ▯ The Bible was translated in the sixteenth century by William Tyndale, who took his M.A. at Oxford in 1515. He then went to Cambridge, where Erasmus was Professor of Divinity. He visited Luther at Wittenburg, and then settled down in Cologne to translate the New Testament, until he was driven out by the pamphleteer, Dobneck, who warned Henry VIII. and Wolsey of Tyndale's activities. In spite of a threat of excommunication on all who bought copies they had a ready sale, at prices ranging from two to four shillings each. In the end he was enticed away from the house set apart in Antwerp for the use of English

DE OPTI

MO REIP. STATV DEQVE
noua infida Vtopia libellus ue
se sacras, nec minus salutaris
qudm festinus, clarissimi disertif
simiq; uiri THOMAS MORI in
dye duitatis Londinenfis diuis
& Vicecomitis.

EPIGRAMMATA clarissimi
disertissimiq; uiri THOMAS
MORI. plectaq; e Graecis uersa.
EPIGRAMMATA. Des. Eras
mi Roterodami.
Apud Iudytam Basilicam.



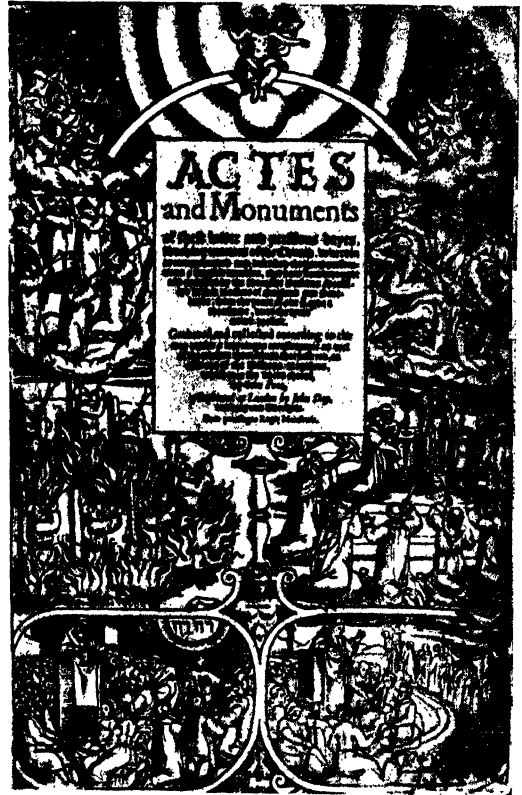
DE OPTIMO ▯ *The decorative title page of the celebrated philosophical treatise of Sir Thomas More.*

merchants, imprisoned for a year, and strangled and burnt as a heretic in Vilvorde, in 1536. His work was immediately taken up by Miles Coverdale, a Cambridge scholar, who was hired by an Antwerp merchant, Jacob von Meteren, to translate the whole Bible—a task completed in 1539 and known as the First Great Bible. The second and third Great Bible followed in 1540. In 1541 Royal Proclamation was made for this Bible, and the price fixed at ten shillings. Five men were concerned in translating, printing and circulating the English Bible. Three of them—Tyndale, Rogers and Cranmer—were burnt, Thomas Cromwell was beheaded, and only Coverdale, who became Bishop of Exeter, was permitted to die peacefully, in 1565, of old age. It was under the supervision of Cranmer that the Book of Common Prayer was compiled.

R OGER ASCHAM ▀ ▀ One of the best representatives of the new learning was Roger Ascham, Lady Jane Grey's tutor. He was born in Yorkshire in 1515, and educated at St John's College, Cambridge, of which college he became a Fellow. He was Latin Secretary to Queen Mary and continued to hold office under Elizabeth until his death.



JOHN FOXE ▀ His "Booke of Martyrs" is not only a chronicle of the Protestant martyrs but a vivid and moving piece of prose.



FOXES "BOOKE OF MARTYRS" ▀ The title page of the original edition. (Photo: Mansell.)

He is best known for his books *Toxophilus*—in which he commended not only archery, but the writing of good English and the taking of good exercise: "Surelie the best wittes to lerning must nedes have moche recreation and ceasing from their boke or els they marre themselves"—and *The Scholemaster*, in which he contends that "love is better than feare, gentleness better than beating." He agrees with the Persians that a nobleman should be trained always "to say troth, to ride faire, and shote well." The passage about Lady Jane Grey is full of interest: "One of the greatest benefites that ever God gave me," she confesses, "is that he sent me so sharpe and severe parents and so jentle a scholemaster. For when I am in presence either of father or mother, whether I speake, kepe silence, sit, stand or go, eat, drinke, be merie or sad, be sowyng, plaiyng, dauncing, or doing anie thing els I must do it, as it were, in soch weight, mesure, and number, even so perfitelie, as God made the world, or else I am

so sharplie taunted, so cruelly threatened . . . that I think my self in hell till tyme cum that I must go to M. Elmer."

John Foxe, author of the *Book of Martyrs*, was born in Boston in 1516, became a Fellow of Magdalen College, Oxford, and tutor to the Lucy family at Charlcote. He died in 1587, leaving behind one book which welded together the members of the Reformed Church. His story of Dr Ridley and Master Latimer, with the famous speech, "We shall this day light such a candle, by God's grace, in England, as I trust shall never bee putte out," is the best known of his studies.

Raphael Holinshed is famous for supplying in his *Chronicles* material which Shakespeare turned to magnificent use in *Macbeth*, *King Lear*, *Cymbeline*, and almost all his historical plays. John Stow's *Annals* are interesting because of their accuracy. He travelled on foot throughout England in order to examine historical documents in the cathedrals.

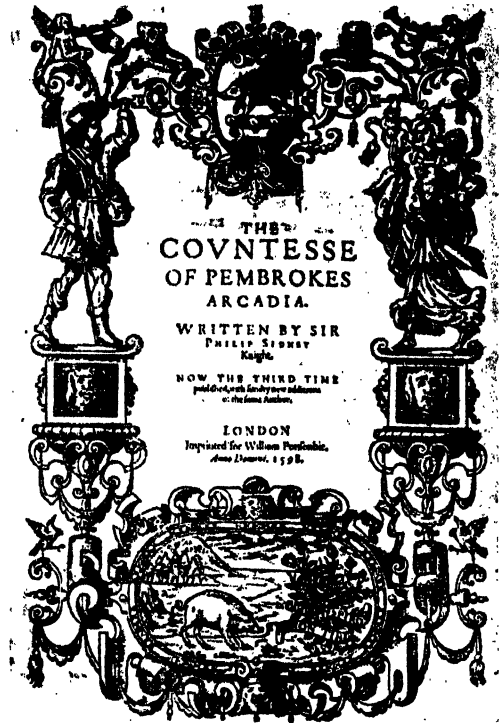
Another author to whom Shakespeare owed an enormous debt was Sir Thomas North (1535-1601), whose translation of Plutarch's *Lives* provided the dramatist with all his material for *Coriolanus*, *Julius Cæsar* and *Antony and Cleopatra*.

Most Englishmen owe their knowledge of Montaigne's delightful *Essays* to John Florio's translation, another book with which Shakespeare was certainly familiar.

William Camden (1551-1623), Headmaster of Westminster, in *Britannia* gave a lead to topographers and antiquarians by travelling in the eastern and northern counties, as did John Speed, whose *History of Great Britaine* is now famous because of his maps of the English and Welsh counties, published in 1606.

Richard Hooker's (1554-1600) *Ecclesiastical Polity* is a masterly exposition of law as the manifestation of divine order in the world, that really revealed for the first time the capabilities of English prose.

Richard Hakluyt (1552-1616), educated at Christ Church, Oxford, became chaplain to the English ambassador in Paris, and spent most of his life compiling *The Principall Navigations, Voiages, Traffiques and Discoveries of the English Nation*, which immortalises the voyages of our Tudor explorers: over two hundred voyages are described, ranging from the earliest times to his own contemporaries. He was a very ardent patriot, possessed of a vivid narrative style.



SIR PHILIP SIDNEY'S "ARCADIA" *This is a pastoral romance written by him for his sister and never intended for publication. Had she obeyed his injunction and burnt the parts as they were sent to her its beauty would have been lost to us.* (Photo: Mansell.)

SIDNEY *■ ■* Sir Philip Sidney was born at Penshurst in 1554, and educated at Shrewsbury and Christ Church. He married Frances Walsingham in 1583, and was killed at Zutphen, in 1586. His work was published posthumously. *Arcadia* is an intricate love story, partly in artificial prose, partly in verse. The *Apologie for Poetrie* is an admirably lucid exposition of the poet's function, couched in prose of extraordinary beauty.

When he was twenty-one, Sidney fell desperately in love with the fifteen-year-old Penelope Devereux, who married, and was afterwards divorced by, Lord Rich. This romance was celebrated in the 108 sonnet-sequence known as *Astrophel and Stella*. His forthright temperament can well be gauged from this letter to his father's secretary:

"MR MOLYNEUX.—Few words are best. My letters to my father have come to the eyes of some. Neither can I condemn any but you for it. If it be so, you have played the very knave



THE BOYHOOD OF RALEIGH ■ This famous painting by Millais has the effect of conjuring a vision of the influences which Raleigh's boyhood encounters with sailors must have had as inspiration for his future career. (Photo : Autotype.)

with me ; and so I will make you know, if I have good proof of it. But that for so much as is past. For that is to come, I assure you before God, that if ever I know you to do so much as read any letter I write to my father, without his commandment, or my consent, I will thrust my dagger into you. And trust to it, for I speak it in earnest. In the meantime, farewell."

This may stand as a very model of lucidity for all letter-writers.

RALEIGH ■ ■ Sir Walter Raleigh was born in 1552 at Hayes Barton, Devon, was educated at Oriel College, Oxford, became a soldier at seventeen, and soon an established favourite of Queen Elizabeth. He made attempts to colonise America without

success, and attempts to introduce potatoes and tobacco into England with success. He spent £40,000 on these enterprises, was confined to the Tower for having an intrigue with one of Elizabeth's maids-of-honour, Bess Throgmorton, who afterwards became his wife, and took formal possession of Guiana and fought against the Spaniards at Cadiz and the Azores. He was always indiscreet, and his enemies found it easy, on the accession of James I., to accuse him of conspiracy. The Attorney-General, Sir Edward Coke, described him as a viper, damnable atheist, traitor, monster, and spider of hell. He was reprieved on the scaffold and spent most of the rest of his life in the Tower, his wife being permitted to be with him for part of the time. He spent his enforced idleness in writing his *History of*



SIR WALTER RALEIGH / The gallant and dignified knight whose life, a vicissitudinous and troubled one, was marked by many great contributions to literature, especially, perhaps, his "History of the World," which he wrote as a prisoner in the Tower. (Photo: Mansell.)

the World, which contains this magnificent apostrophe to Death :

"O eloquent, just and mighty Death ! Whom none could advise, thou hast persuaded : what none have dared, thou hast done : and whom all the world hath flattered, thou only hast cast out of the world and despised : thou hast drawn together all the far-stretched greatness, all the pride, cruelty and ambition of man, and covered it all over with these two narrow words, *Hic jacet* ! "

In 1616, the year of Shakespeare's death, he was liberated in order to satisfy the King's avarice by bringing back gold from Guiana. Everything went wrong. The weather was frightful ; his elder son was killed by the Spaniards ; disease broke out among his men, many of whom deserted. On his return he was betrayed by his cousin, Sir Lewis Stukeley, and beheaded in 1618.

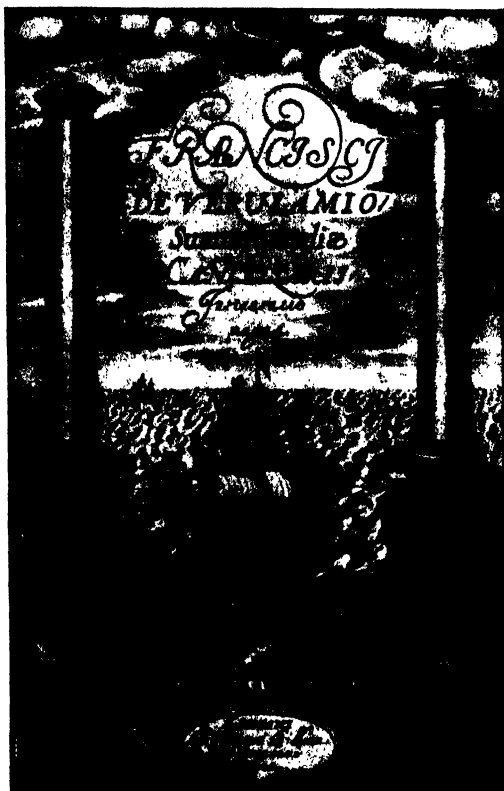
His death was like his life, dignified and brave. " This gives me no fear," he said, as he took up the axe and touched its edge. " It

is a sharp and fair medicine to cure me of all my diseases." Asked to alter the position of his head he said : " What matter how the head lie, so the heart be right ? " His last letter to his wife speaks the bare truth : " For know it, my dear wife, your child is the child of a true man who, in his own respect, despiseth death, and his mis-shapen and ugly forms."

Unscrupulous and ambitious he may have been, that he was gallant and true every line of his writings and every episode in his life proves.

His account of Sir Richard Grenville's glorious fight on the *Revenge* has become even better known because of Tennyson's metrical version of it.

FRANCIS BACON / With Francis Bacon we may be said definitely to have emerged from the dawn of English prose to a glorious daylight. Bacon was born



BACON'S "NOVUM ORGANUM" / The great philosophic work of that intellectual giant, Francis Bacon. Its appearance in 1620 demolished finally the ruins of a decaying philosophy, and in its metaphysics and imagination gave a new life to philosophy and a vision to literature.

in 1561, and at the age of twelve, as an undergraduate of Trinity College, Cambridge, he had already "seen through" Aristotle. He practised law, but kept up a vivid interest in philosophy. He was a splendid orator, but tried without avail to secure high office, through the patronage of his good friend Essex—against whom he had to act as prosecuting counsel after the Irish Rebellion. On the accession of James I., Bacon's fortunes improved, and he became Solicitor-General, Attorney-General, Lord Chancellor, and was created Lord Verulam. He married a rich wife, but became very extravagant, and accepted bribes to such an extent that twenty-three charges were eventually brought against him, and he was fined £40,000 and banished from Court. He then had leisure to compose those *Essays* for which he is so justly famous—ten in 1597, increased to thirty-eight in 1612 and to fifty-eight in 1625.

In 1605 he published the *Advancement of Learning*, in which his famous Inductive Method is given free play, not only in following up scientific, but moral and political arguments. He was a shrewd observer, but no pioneer. He then wrote the *New Atlantis* and the *History of Henry VII.*—an admirably accurate and vivid picture of England in that era. He caught a fatal chill while stuffing a

hen with snow in order to try an experiment in cold storage, and a damp bed accelerated his death, which took place in 1626. While no one would pretend that Bacon was a great scientific discoverer, he performed a fine service for the ordinary man by tabulating ideas and making scientific investigation popular. He will always be remembered for the pithy, brilliant aphorisms with which his short *Essays* are studded: "Men fear death as children fear to go in the dark." "God Almighty first planted a garden, and indeed it is the purest of human pleasures." "Reading maketh a full man; conference a ready man, and writing an exact man; and therefore, if a man write little he had need have a great memory; if he confer little he had need have a present wit, and if he read little he had need have much cunning, to seem to know that he doth not." "Prosperity doth best discover vice, but adversity doth best discover virtue." "He that hath wife and children hath given hostages to fortune." "Children sweeten labours, but they make misfortunes more bitter; they increase the cares of life, but they mitigate the remembrance of death." "Revenge is a wild kind of justice." "A crowd is not company; and faces are but a gallery of pictures; and talk but a tinkling cymbal where there is no love."



A BESTIARY ■ An illumination from a treatise on beasts, birds and fishes written in the early thirteenth century.



EDMUND SPENSER ■ *The Poet par excellence of the Elizabethan period. He combined the far-away glamour of chivalry with a gentle moral teaching. His "Faerie Queene" exemplifies Sidney's definition of Poetry's aim—"to teach and to delight."*
(Photo: Mansell.)

CHAPTER VIII

ENGLISH POETRY UP TO SPENSER

THE dearth of poetry in England after Chaucer is as surprising as the excellence and productivity of poetry in Scotland. Chaucer had no successors in his own country, but a multitude over the Border.

HAWES ■ ■ The only fifteenth-century poem of any importance was Stephen Hawes' *The Pastime of Pleasure*, in which occurs the memorable couplet :

"For though the day be never so longe
At last the belles ringeth to evensonge."

Churton Collins described this quaint poem as the last expiring echo of mediævalism, the first articulate prophecy of the Renaissance, the link between *The Canterbury Tales* and *The Faerie Queene*.

Here is his character of a true knight which has a tinge of the Spenserian colour in its allegory :

"For first good hope his legge harneyes
should be,
His habergion, of perfect ryghteousness
Gyrde fast wyth the girdle of chastitie.
His riche placarde shoulde be good busines
Brodred with almes so full of larges ;
The helmet, mekenes, and the shelde, good
fayeth
His swerde God's word, as Saynt Paule
sayeth."

His description of La Belle Pucel provides the link with Chaucer :

"Her forheade stepe, with fayres browes
ybent,
Her eyen grey, her nose straight and fayre.
Her necke long, as white as any lillye,
With vaynes blewe in which the bloude
ranne in,
Her pappes rounde, and thereto right
pretye,
Her armes slender, and of goodly bodye,
Her fingers small and thereto right long,
White as the milke, with blewe vaynes
among."

JOHN SKELTON ■ ■ Skelton, tutor to Henry VIII., Poet Laureate of three universities, the friend of Caxton and Erasmus, and Rector of Diss, was born in 1460. He died in 1529, while trying to escape the wrath of Wolsey, who did not appreciate the vigour of his invective. In his poetry we feel, as Dowden says, the breath of a new day. His verses are a disorderly Rabelaisian rabble that certainly possess real vitality. His fame rests on the complete originality of his style, which rushes the reader along pell-mell. He pronounces the best verdict on his own work.

"Though my rime be ragged,
Tatter'd and jagged,
Rudely raine-beaten,
Rusty and moth-eaten ;
If ye take wel therewith
It hath in it some pith."

His portrait of Margaret Hussey shows his lyrical power :

" Mirry Margaret,
As mydsomer flowre ;
Jentill as fawcoun
Or hauke of the towre ;
With solace and gladnes,
Moche mirthe and no madness,
All good and no badness,
So joyously,
So maydenly,
So womanly
Her demenyng
In every thyng
Far, far passyng
That I can endyght
Or suffyce to wryghte
Of mirry Margarete
As mydsomer flowre,
Jentyll as fawcoun
Or hauke of the towre ;
As pacient and as styll,
And as full of good wyll
As faire Isaphill :
Colyaunder,
Swete pomaunder,
Goode Cassaunder :
Stedfast of thought,
Wele made, wele wrought :
Far maybe sought,
Erst that ye can fynde,
So corteise, so kynde,
As mirry Margaret,
This mydsomer flowre,
Jentyll as fawcoun
Or hawke of the towre."

This rapid metre, which is very successful in satire, seems to adapt itself to all his wishes. There is very great charm in *Phyllyp Sparowe*—killed by the cat :

" It was so prety a fole,
It wold syt on a stole,
And lerned after my scole
For to kepe his cut,
With, Phyllyp, kepe your cut !
It had a velvet cap,
And wold syt upon my lap,
And seke after small wormes,
And somtyme white bred crommes :
And many tymes and ofte
Betwene my brestes softe
It wold lye and rest :
It was propre and prest."

Alexander Barclay was born in 1475, educated at Oxford, and, after becoming

priest at Ottery St Mary, and monk at Ely, died at Croydon, in 1552. He is chiefly remembered for his *Ship of Fools*, and for introducing the pastoral into English poetry in his *Eclogues*. The first of his fools is the book-fool. The general gist of the poem may be gauged from one stanza :

" So in lykewyse of bokys I have store,
But fewe I rede, and fewer understande :
I folowe not theyr doctrine, nor theyr lore ;
It is ynough to bere a boke in hande,
It were to moche to be in suche a bande
For to be bounde to loke within the boke.
I am content on the fayre coverynge to
loke."

WYATT AND SURREY ■ ■ Sir Thomas Wyatt was born in 1503, educated at St John's College, Cambridge, married Elizabeth, daughter of Lord Cobham, became High Marshal at Calais, was imprisoned for his sympathies with Anne Boleyn, and died of a fever, following a chill, at Sherborne, in 1542.

Henry Howard, Earl of Surrey, born in 1516, was imprisoned for challenging a man to a duel, and for shooting stones from cross-bows at London windows, became the King's cup-bearer, Governor of Boulogne, and was beheaded, in 1547, for using Edward the Confessor's coat-of-arms.

To these two young men English poetry of the sixteenth century owes its splendid revival.

In Tottel's famous *Miscellany*, " the tuning of instruments before the symphony opens," we find the Petrarchan sonnet introduced for the first time into English by Wyatt.

Surrey improved on this by inventing a sonnet with three quatrains and a couplet. Surrey's name will always be remembered as the inventor of blank verse in English. Both poets were, however, far more than inventors of metres which were destined to become the most used of any in the language. They both possessed a lyrical gift of real power.

GEORGE GASCOIGNE was born in 1536 and died in 1577. His poems were popular when Shakespeare was a boy and Spenser a young man. He is really the pioneer of the Elizabethan lyrical writers, a sweeter band of singing birds than any that have ever sung since. He is best known for his *Lover's Lullaby*.

THOMAS SACKVILLE, author of *Myrroure for Magistrates*, was born in 1536 and died in 1608. His poem is full of allegorical personifications, and it made a very great impression on Spenser, as may easily be seen from the Induction :

" An hideous hole all vaste, withouten shape,
Of endles depth, overwhelnde with ragged
stone,
With ougly mouth and griesly jawes doth
gape,
And to our sight confounds itselfe in one.
Here entred wee and yeeding forth anone
An horrible lothly lake wee might discerne
As blacke as pitch, that cleped is Auerne.

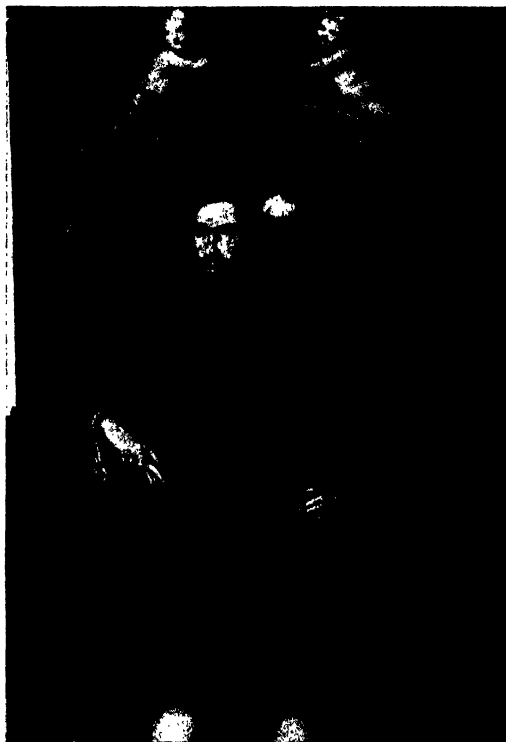
A deadly gulfe where nought but rubbish
grows,
With fowle blacke swelth in thickened
lumps that lies,
Which up in th'ayre such stinking vapors
throws,
That over there may flie no fowle but dyes,
Choaked with the pestilent savors that
arise."

Here we see Dread, " his cap borne up with staring of his heare "; Revenge, " gnashing her teeth for ire "; Care, with " knuckles knob'd, his fleshe deep dented in, with tarved hands and hard ytanned skin "; heavy Sleep, " flat on the ground and still as any stone "; Age, " tooth-shaken and blere-eyed "; " Griesly " Famine, and War, " with visage grym, stern lookes and blackly hewed." *Myrroure for Magistrates* makes an admirable prelude to a reading of *The Faerie Queene*

MADRIGALS AND SONGS ■ ■ The Elizabethan era was not only the richest in drama, it was the richest in music and lyric. We have never again attained the fresh spontaneity of the madrigal writers.

There is, for instance, the famous song, *My mynde to me a kyngdome is*, of Sir Edward Dyer, set to music by William Byrd; there is Nicholas Breton's *Cradle Song*, and *Phillida and Coridon*, equally well known. Everyone is familiar with :

" Come, little babe, come, silly soule,
Thy father's shame, thy mother's grieve,
Borne as I doubt to all our dole,
And to thyself unhappie chiefe;
Sing lullabie and lap it warme,
Poore soul that thinkes no creature harme."



HENRY HOWARD, EARL OF SURREY ■ After a life during which he translated part of the "*Æneid*," wrote many fine sonnets and was the first English poet to use blank verse, he met a tragic end, being executed for alleged treason. (Photo : Mansell.)

The playwrights—George Peele, with his *Fair and fair, and twice so fair, As fair as any may be*; Robert Greene, with *Sephestia's Lullaby*, already quoted; Christopher Marlowe, with his *Come live with me and be my love*; Lodge's *Rosalind's Madrigal*, beginning, "Love in my bosom like a bee doth suck his sweet"; and Lyly with his *Campaspe*, already quoted—prove how universal the singing had become. One of the best singers was Sir Philip Sidney, of whose prose I have already spoken. Here is one of his finer lyrics :

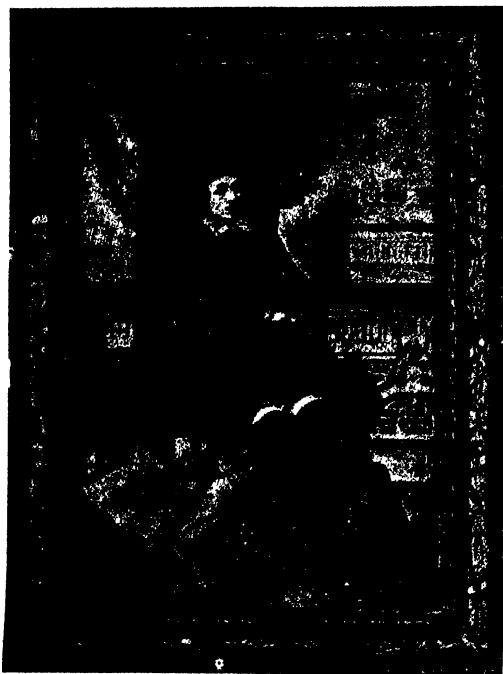
" My true love hath my heart, and I have his,
By just exchange one for another given :
I hold his dear, and mine he cannot miss,
There never was a better bargain driven.
My true love hath my heart, and I have his.

His heart in me keeps him and me in one,
My heart in him his thoughts and senses
guides :
He loves my heart, for once it was his own,

I cherish his because in me it hides,
My true love hath my heart and I have his."

His sonnet-sequence, *Astrophel and Stella*, celebrating his ill-starred passion for the child Penelope, marks the beginning of passionately sincere expressions of love in this form. They are exquisite in music as they are beautiful in theme.

EDMUND SPENSER ■ ■ Spenser, with whom we definitely leave the dawn behind and emerge into the clear light of day so far as English poetry is concerned, was born in "merry London, my most kindly nurse," in 1552, and sent to Merchant Taylors' School, on its opening, in 1561. Eight years later he matriculated at Pembroke College, Cambridge, where he met and made friends with Gabriel Harvey and Edward Kirke. After short visits to his Lancashire home—where he is supposed to have met the Rosalind



SIR PHILIP SIDNEY ■ Poet, critic and novelist, it was as a soldier that he met his end at the Battle of Zutphen. Though "Astrophel and Stella" and his "Arcadia" are examples of his creative genius, it is for his "Apologie for Poetrie" he will be remembered. Written as a defence of poetry against the Puritans, especially Gosson's "School of Abuse," it is a fine analysis of the powers and privileges of the poet. This picture is from Oliver's miniature in Windsor Castle.

of his sonnets—and Ireland, he settled in London, and in 1579 there appeared anonymously a collection of pastorals, entitled the *Shepherd's Calendar*, of extraordinary beauty. In these twelve eclogues England becomes a sheep-farm under the sway of Elisa, daughter of Pan. Spenser's idea, as always in his life, was to deal with Puritan ideals in very un-Puritanic language. He scoured the language to restore rich archaic founts. In 1580 Spenser went over to Ireland as Lord Grey de Wilton's secretary, and was eyewitness of many horrible events, which are retold later in his *View of Ireland*. He became Registrar of Chancery, and settled down, on an estate of 4000 acres, at Kilcolman, County Cork, where he read to Sir Walter Raleigh portions of his most famous poem, *The Faerie Queene*, the first three books of which were published in 1589. He was immediately acclaimed as the greatest of all the poets, and basked in his new-won popularity for a little before publishing a general volume of poems, entitled *Complaints*, and an elegy, called *Daphnaida*. He then returned to Ireland, and married Elizabeth Boyle, in 1594, about whom we know little.

In 1595 he published *Colin Clout's Come Home Again*—an autobiographical poem of great interest, dealing with his relations with Raleigh and Rosalind. In his book *Amoretti and Epithalamion* he gives us the sonnets composed during his courtship, and his marriage ode—which is the most completely lovely poem he ever wrote. In 1596 he published three more books of *The Faerie Queene*, dealing with Friendship, Justice and Courtesy. In the same year he published *Prothalamion, Four Hymns, Astrophel*—an elegy on Sir Philip Sidney—and his prose *View of Ireland*. He returned to that country in 1598, to find it very unsettled, and in the Tyrone rebellion his peel-castle was burnt to the ground and his youngest child inside it. He died quite suddenly, a month later, in an inn in King Street, Westminster.

He is, of course, principally famous for *The Faerie Queene*—a magnificent poem, which no one ever tries to read through. It contains a complicated allegory which he is at pains to explain. The Queen Gloriana, who functions mysteriously in the background, is Queen Elizabeth. The Knight of the Red Cross represents Holiness, Sir Guyon, Temperance, and the Lady Britomart, Chastity. The original scheme was that in Gloriana's festival of twelve days there should occur twelve separate adventures. As it happened, he only lived to

complete six books, but there is no question of its being an incomplete work. Spenser used it as the vehicle into which to pour all his aspirations and beliefs, and showered on it all the music and colour at his command. The stanza which he employed was extremely happy in preventing tedium, and was adopted by innumerable succeeding poets—particularly by Byron, Shelley, Keats and Tennyson. He is essentially the poet of poets, every one of our singers acknowledging the great debt they owe to him.

It was not only his metre and rhythm, and his exquisite artistry in words, but his strange blend of Pagan and Puritan that makes him the mouthpiece of English ideals. His knights and ladies do represent our highest conception of the virtuous and the brave, the noble and the modest. His verse is permeated with a love of beauty, and no richer pictures exist than those of his magic woods and lakes. How admirably the poem opens :

"A gentle knight was pricking on the plaine,
Ycladd in mightie armes and silver shielde,
Wherein old dints of deepe woundes did
 remaine,
The cruell marks of many a bloody field :

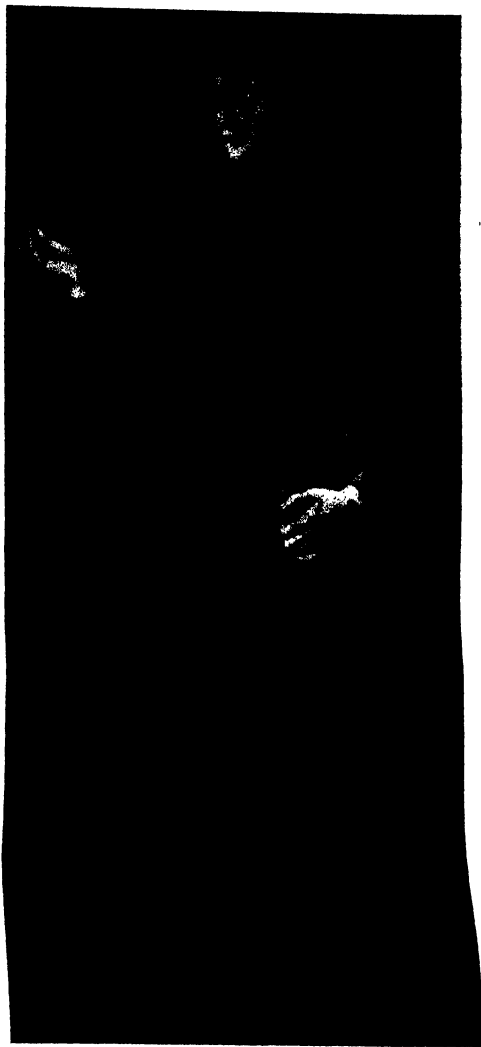
The child reads on, as Hazlitt suggests that we all should, without worrying about the allegory—the child for the story, the rest of us for the sake of the sensuous loveliness. The poem may or may not succeed in fashioning "a gentleman or noble person in virtuous and gentle discipline," as Spenser intended that it should, it certainly takes us into a fairy world and makes poets of us all.

The noble knight fighting is always, to us, someone like Sir Philip Sidney, Sir Richard Grenville or Sir Walter Raleigh, as he obviously was to Spenser. The beautiful lady in distress is always to us Yseult or some Sleeping Beauty of our childhood. No other book has the same capacity to draw so quickly from the world of reality to the realms of imagination.

We wander among "forests and enchantments drear, where more is meant than meets the ear," and lose ourselves, now in a labyrinth of beauty, now in a maze of allegory, but always the picture is as arresting as the moral lesson is definite.

Lucifera's six sage counsellors—Idleness, Gluttony, Lechery, Avarice, Envy and Wrath—are portrayed with a vividness that makes one shudder.

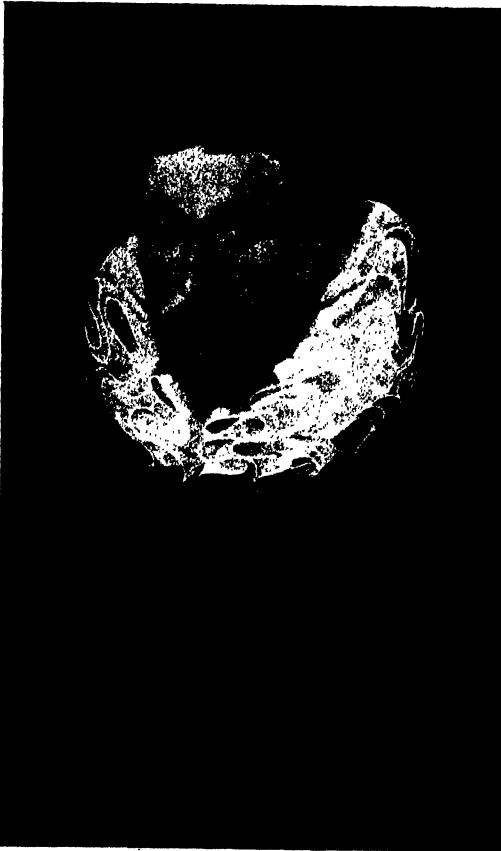
If the poet was not afraid to look clearly on the ugliness of evil he was equally able to look with unabashed eyes on the beauty of holiness. Chaucer's women stop short of heaven. The loveliness of Alisoun with body "gent and small as any weasel" is of the earth, earthy. Spenser's gallery of good women are as distinguished for nobility of character as for beauty of body, from Charissa,



PETRARCH ■ To this Italian poet of the fourteenth century the fineness of the English sonnet owes its origin. With his "Sonnets to Laura"—fourteen-line poems addressed to one person—he generated a fashion that evolved the art which found fruition in Sidney and Shakespeare. It is notable that Chaucer did not use this form. (Photo: Mansell.)

the faithful mother, Amoret, the trusty wife, Serena, the ethereal shadowy maid, and the hapless faithful Una going from calamity to calamity, to the heroic, martial apostle of chastity, the yellow-haired Britomart, whose bright face shines from under her dark armour like the moon on a night of frost, and the brown-haired virgin huntress of the boar-spear and silk camis, Belpheobe.

" Her face so faire as flesh it seemed not,
But heavenly pourtrait of bright angel's
hew,
Cleare as the skie, withouten blame or blot,
Through goodly mixture of complexions
dew ;
And on her cheekes the vermeill red did
shew
Like roses in a bed of lillies shed,



MICHAEL DRAYTON *It would be difficult at any period of English literature to find a poet more fanciful or more essentially English than the author of "Polyolbon" and "Nymphidia."*



WILLIAM DRUMMOND OF HAWTHORNDEN *The friend of Ben Jonson and the author of "The Cypress Grove." Influenced a great deal by the Italians he in turn exerted an influence on his contemporaries, especially in relation to the sonnet form.*

The which ambrosiall odours from them
threw,
And gazers sense with double pleasure fed,
Hable to heale the sicke, and to revive the
dead. . . .

When stories are couched in language as sensuously sweet as this it is little wonder that we find ourselves completely under the spell of this weaver of magic spells, and whether he is in the mood of sage and serious uplifter of our morals, or letting his love of the beautiful run away with him, we are only too glad to follow his lead. The music is equally haunting whether he is describing the chase of Malengin, who changed from fox to bush and then to bird and hedgehog, to be finally destroyed as a snake ; or the rape of Hellenore by Paridell while her husband, Malbecco, attended to the burning house ; whether we follow Sir Guyon to the Bower of Bliss, in his efforts to overcome the wiles of the wanton Acrasia, or watch Britomart's growing love for Artegall. The poet lavishes just as much skill on the temptresses as on the good women.

Spenser was obviously not altogether

Puritan; there were times when the Pagan poet was uppermost; but it is all the greater tribute to the reality of his praise of the virtue of chastity that he should have been so definitely alive to the compelling power of the temptation to give rein to physical lust. Chastity is not with him a negative quality, but a positive attribute of fundamental importance. As nothing could be harsher than his condemnation of false love, so no panegyric could rise too high for his celebration of the commemoration of true love. Listen to his *Epithalamion*:

"Now day is doen, and night is nighing fast,
Now bring the Bryde into the brydall boures.
Now night is come, now soone her disaray,
And in her bed her lay:

Lay her in lillies and in violets,
And silken courteins over her display,
And odour'd sheetes, and Arrascoverlets. . . .

Let no lamenting cryes, nor dolefull teares,
Be heard all night within nor yet without:
Ne let false whispers, breeding hidden
feares,

Breake gentlesleepe with misconceived dout.
Let no deluding dreams, nor dreadful sights
Make sudden sad affrights;

Ne let housefyres, nor lightnings helpless
harnes

Ne let the Pouke, nor other evil sprights,
Ne let mischivous witches with theyr
charmes,

Ne let hob Goblins, names whose sence we
see not,

Fray us with things that be not. . . .

But let stil Silence trew night watches
keepe,

That sacred peace may in assurance rayne,
And tymely sleep, when it is tyme to sleepe,
May poure his limbs forth on your pleasant
playne,

The whiles an hundred little winged loves,
Like divers feathered doves,
Shall fly and flutter round about your bed,
And in the secret darke, that none reproves,
Their prety stealthes shal worke, and snares
shal spread

To filch away sweet snatches of delight,
Concealed through covert night. . . .
All night therefore attend your merry play,
For it will soone be day:

Now none doth hinder you that say or
sing,

Ne will the woods now answer, nor your
Echo ring."

We could not part company with our subject with a more apt poem, for in Spenser's *Epithalamion* we definitely have left behind any talk about relatively good poetry. The dawn has broken and the English poet shows that his song is as melodious and true as any that have been sung by any other race at any time in the world's history.



SIR THOMAS WYATT *Who with Surrey introduced the sonnet form into England.*

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THE SIEGE OF TROY *A painting of the school of Ghirlandaio, fifteenth century. The Trojan legend provided an illimitable store of tales for the poets of this cycle of romance to draw upon. (Photo : Mansell.)*

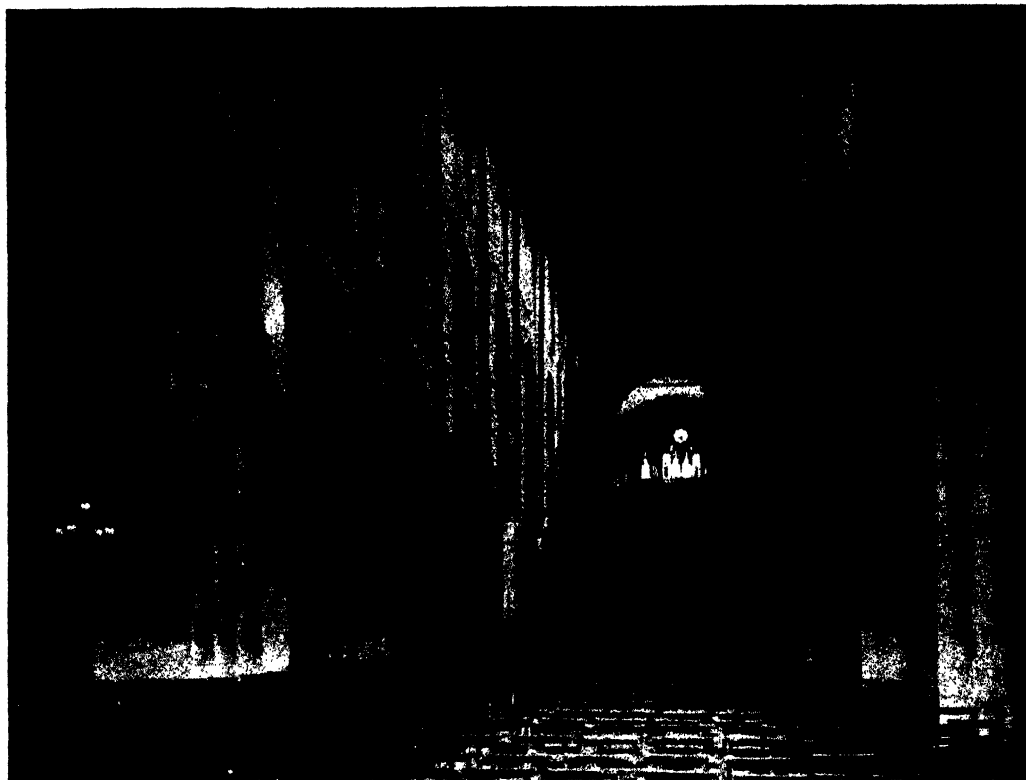
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THE CATHEDRALS OF ENGLAND

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ELY ■ One of the most glorious examples of Norman and Gothic architecture. The Cathedral dates from 1081. The western portion is particularly beautiful. The lantern tower is 171 feet in height and its base is the whole width of the nave. (Photo: Underwood.)

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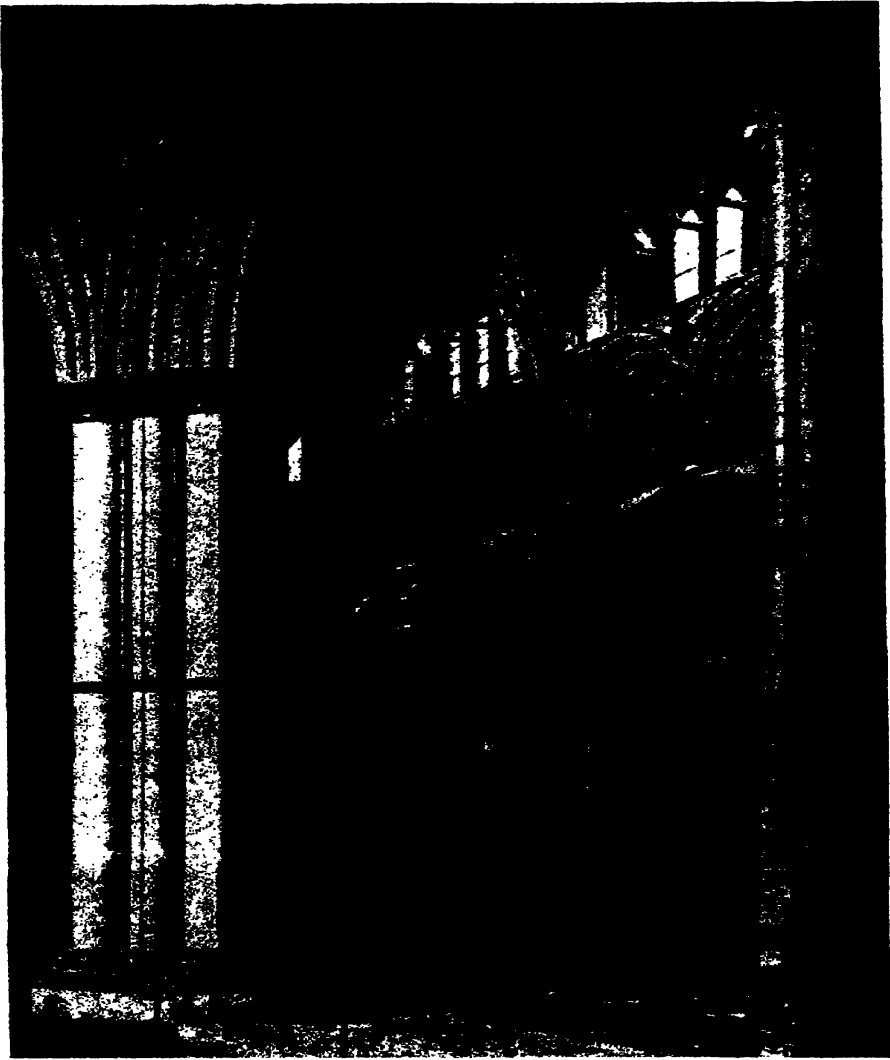


ST. ALBANS: THE NAVE *The Norman bays are 800 years old. The Cathedral has been well described as "an architectural handbook, written in brick and stone."* (Photo: Underwood.)

THE CATHEDRALS OF ENGLAND

By GEORGE SINCLAIR

THE RICHARDS PRESS LTD.



LINCOLN : THE ANGEL CHOIR *is Actually part of the Presbytery. It is a beautiful specimen of Early English art. It suffered severely in the Commonwealth. (Photo : Underwood.)*



CANTERBURY ▣ *The seat of the Primate is believed to stand on the site of a church founded by St. Augustine. It was here that Saint Thomas à Becket met his death at the hands of King Henry the Second's barons in 1170.*
(Photo : Underwood.)

THE CATHEDRALS OF ENGLAND

ENGLAND has a goodly and sacred heritage in her cathedral churches, linked up as they are with the history of our country, and any attempt to foster a keener appreciation of the wonderful architectural glory which has come down to us through the ages is surely to be commended.

"The Cathedrals of England" is a subject quite incapable of exhaustive treatment in a volume of these dimensions. It is hoped, however, that this brief survey, embellished as it is by selected photographs, may quicken

the artistic sense and lead readers of the Modern Pictorial Library, who have not hitherto realized the thrill and absorbing interest which these beautiful and sacred buildings inspire, to a wider enthusiasm for that knowledge which is the forerunner of appreciation.

Let it be said at once that the compiler is fully conscious of the fact that any work of this character can contain little, if anything, original, and he has perforce had to look to existing books on the subject for his material.

The task has necessarily been one of selection and compression, and much has had to be left unsaid, just as many excellent photographs have had to be excluded, in order to bring the matter within the prescribed compass.

Certain outstanding historical facts have affected many, if not all, of the English cathedral churches, and these should be mentioned. It is not considered necessary, however, to go back further than the seventh century which saw the arrival of Saint Augustine and his monks, and the re-establishment of the Christian faith, in our island.

Some few remnants of the Saxon churches remain, but all religious buildings of that era probably suffered badly from the raids and devastations of the Danes up to the close of the ninth century. Although the century that followed was more peaceful it appears to have made little, if any, contribution to ecclesiastical building.

Following the Norman invasion a notable date was 1075, when, by a decree of the Council of London, sees in the villages were removed to the larger towns, as in the cases of Crediton to Exeter, Selsey to Winchester, Elmham to Thetford (and later to Norwich), and others. This brings us well into the Norman period.

The Conquest was followed by the erection of monasteries, cathedrals, and other places of worship throughout the country, and the Norman style (or, to be more strictly correct, the English Romanesque style) was conspicuous for its massive towers and walls, round arches, and heavy vaulting, the churches being generally designed with transepts and nave, and a spireless tower at the crossing, whilst the eastern end was usually semicircular.

Excellent specimens of this period of architecture are to be found in Lincoln Cathedral (north transept), Winchester (nave), Ely (western towers and nave), and Canterbury (choir), while Durham, Peterborough, and Rochester furnish other splendid examples.

From the middle to the end of the twelfth century, as English masons became more skilled, architecture in this country began to evolve a style of its own, and we have the pointed arch, an outstanding feature of the Gothic style, which obtained up to the middle of the sixteenth century. By its introduction it was possible for stone vaults to be thrown over large roof spaces, and the risk of damage by fire, so prevalent with wooden roofs, was thereby considerably reduced. The pointed arch extended to arcading, and the pointed

window designs, frequently referred to as "lancets," are of this period. The clustered pillar was then much in favour, as was the use of Purbeck marble.

From 1250 to 1300 is the period known as Decorated, for this was an age in which the buildings were enriched by much ornamentation. It saw the introduction of the traceried window, stained glass, more ornate carving in the capitals, and a profusion of decoration.

The Perpendicular or Late Gothic period may be taken as 1350 to 1550, although this is sometimes divided into Curvilinear (1315-60), Perpendicular (1360-1485), and Tudor (1485-1660). Churches of this era abounded in long vertical lines, sometimes regarded as a decline in art, but the period certainly contributed glorious additions to ecclesiastical architecture. It was also a period of embellishment not only of the fabric, but also of the interior, furniture, woodwork, etc.

The Gothic architecture of the seventeenth and eighteenth centuries is frequently referred to as of the Renaissance period, and perhaps the best example of this in the cathedrals of England is Sir Christopher Wren's masterpiece, St. Paul's, London.

Other important historical facts which in large measure affected the cathedrals were the dissolution of the monasteries by Henry VIII, to which frequent reference will be found; and devastation by the Parliamentary troops during the Civil War.

Explanations of the too-frequent rebuilding of many of the cathedrals are to be found either in the fall of a tower, damaging the structure, or in fires, which so often found an easy prey where buildings were roofed with wood, as in the case of York Minster.

It may be helpful if a general idea of the plan of a cathedral of cruciform design is given. With a fully developed plan, such as will be found at St. Alban's or Winchester, the following divisions will generally be seen on proceeding from west to east:—

1. The nave, or body of the church.
2. The choir.
3. The sanctuary, or presbytery.
4. The retro-choir, which contains:—
 - (a) Processional aisle.
 - (b) Saint's chapel.
 - (c) Ante-chapel or vestibule to the lady chapel.
 (Nos. 3 and 4 are sometimes together referred to as the presbytery.)
5. Lady chapel.

In works on this subject various methods have been adopted in grouping the cathedrals for arriving at their order of precedence, but to simplify the arrangement for the general reader, after precedence has been given to Canterbury, York, and London (St. Paul's), the churches are here placed in strictly alphabetical order under the names of their respective sees, with the exception that the seven bishoprics created in or after 1914, as being of less architectural interest, are grouped together under the heading of the Newer Cathedrals.

Obvious limitations preclude anything in the nature of detailed or systematic treatment of the subject matter. An attempt has, however, been made to indicate the principal features of historical and architectural interest of our cathedral churches, and the reader who is interested and wishes to pursue his studies further will find a wealth of excellent authentic literature available, to which he is referred and to which the compiler is

grateful for assistance in preparing *The Cathedrals of England*.

It is felt that it would be of assistance to some who may be little acquainted with ecclesiastical architecture if brief definitions were provided of some of the terms used in connection with church building, and a short glossary has therefore been appended.

CANTERBURY ♣ ♣ It is probably true to say that the main interest of Canterbury Cathedral is the fact that it is the seat of the Primate of All England, and is rich in historical associations linking it with the life of the nation.

Although there are grounds for supposing that a Christian church stood on the site of the present cathedral during the period of the Roman occupation, little, if anything, now remains of any building prior to the Norman period. St. Augustine is believed to have



CANTERBURY: THE CHOIR ♣ *Probably the most beautiful choir in the kingdom. In 1376 the old north and south wings were pulled down and rebuilt by Archbishop Sudbury.*
(Photo: Underwood.)

found a church on the site when he arrived in this country. At all events, when, by the preaching of St. Augustine, King Ethelbert became a convert to Christianity, he gave the Bishop his royal palace, which, duly consecrated, became St. Augustine's cathedral and monastery.

Little seems to be known about the church at this period, but towards the end of the first century three years or more were occupied in repairing the fabric. In 1011 it was burnt by the Danes, and rebuilt after a lapse of some years. On Canute becoming King (1017) he rebuilt and restored the cathedral. It again suffered by fire in the middle of the eleventh century, and appears then to have been left in ruins.

At about the time of the Norman Conquest Archbishop Lanfranc rebuilt and considerably enriched the cathedral, and of his structure the plinth of the walls of the nave and transept still remains. The existing nave and central transept are actually built on Lanfranc's foundations. There appears to have been nothing very striking about this cathedral, but in 1096 the choir was replaced by Archbishop Anselm, Lanfranc's successor, by one of apsidal design with ten bays and a saint's chapel. The choir was completed by Prior Conrad, but the "Glorious Choir of Conrad" was burnt down in 1174, and on this occasion other parts of the cathedral suffered considerable damage, and many of its ornaments were stolen. The choir was subsequently repaired with an aisled apse (Trinity Chapel), and a circular chapel known as "Becket's Corona" on its east, which contains the ancient stone chair on which Archbishops are enthroned.

The story of Thomas à Becket's martyrdom on December 29th, 1170, is a familiar one. It is said that the Archbishop met King



CANTERBURY: TRINITY CHAPEL ■ Erected to contain the shrine of Saint Thomas à Becket. (Photo: Underwood.)

Henry II's four barons with his back against a column in the centre of the transept, and was there felled by the battle-axe of one of the barons, his skull being fractured. The north choir aisle of the cathedral is called the Martyrdom, for it was there that the prelate died of his wounds.

The martyrdom of Becket brought thousands of pilgrims to his shrine for many years, and miracles were said to have been performed at the tomb. Four years after Becket's murder, Henry II performed a pilgrimage of penance to the spot and allowed himself to be scourged by the monks.

The body of the Archbishop was [in 1226 removed from the crypt where it had

rested since 1170, to the Trinity Chapel, and apparently the "Corona" was a shrine for some other of his relics. Here are commemorated in a stained-glass window the miracles of St. Thomas à Becket between 1220 and 1240. The glass suffered badly at the hands of the Puritans in 1642, but some remnants were replaced at the restoration of the chapel in the last century.

In 1304 the choir was further repaired and decorated, and in 1376 the north and south wings were taken down and rebuilt as we know them to-day. This was the work of Archbishop Sudbury, who also pulled down the body of the church for rebuilding. On the archbishop's death—he was murdered—the work was carried on by Archbishop Courtney. The choir is perhaps the most beautiful in the kingdom, and the stone screen at its entrance, which is early fourteenth century, is particularly rich in sculpture.

A new nave, a perfect example of Perpendicular work, was built between 1379 and 1400, and to this period also belong the Black Prince's Chantry and a large amount of other work in

the cloisters, the small but beautiful Lady Chapel and the Chapter House.

The Chapter House was built in the time of Richard II, and has a fine ceiling consisting of panels of Irish oak. The Library, which is a magnificent building, has an oak roof supported by Norman arches resting on fourteen massive stone pillars.

The ruins of the old monastic buildings are interesting, the picturesque old Norman staircase and the Conduit House (sometimes miscalled the Baptistry) being particularly fine.

In the crypt under the cathedral the persecuted Walloons who, driven from the Netherlands, settled in Canterbury, were permitted to worship by the clemency of Queen Elizabeth.

The lofty and imposing tower with spired parapet and pinnacles over the intersection of the nave and western transepts, is later English in style and is known as the Angel or Bell Harry tower. Of this period is also the Christ-church gateway. Of the two massive western towers, the south-west is embattled and only less fine than the great central tower. The old Norman north-west tower was replaced in 1832 to harmonize with that on the south-west.

The reredos is of Caen stone. Near it formerly stood the altar of St. Dunstan, whose remains were translated by Archbishop Lanfranc from their original burying-place.

The roof of the south-west porch, the chief entrance, is elaborately groined.

The Chapel of the Blessed Trinity, known also as the Henry IV Chapel, has some beautiful fan tracery depending from the roof. Among the notable memorials in this chapel are those of Henry IV and his Queen. At the foot of the tomb is an old painting of



CANTERBURY: NORMAN STAIRCASE *Part of the old monastic buildings, this fine old staircase is a treasured example of Norman work.*
(Photo: Underwood.)

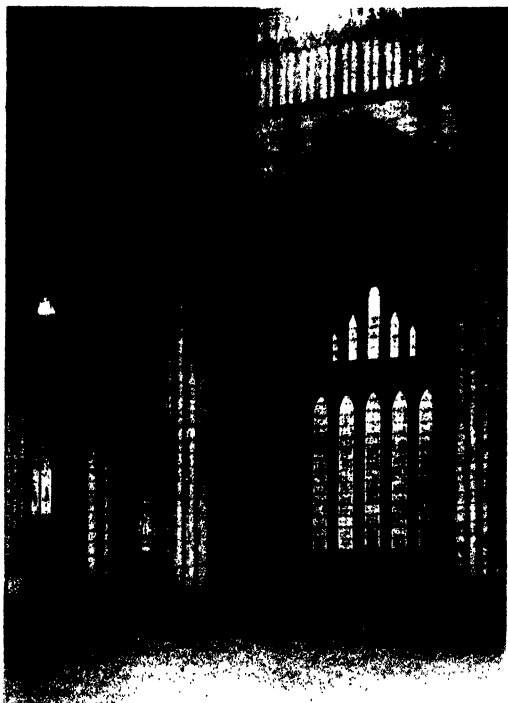
Becket's murder. The fine monument to Edward the Black Prince includes a bronze armoured figure. It is said that the sword was taken away by Oliver Cromwell. A memorial to Cardinal Pole is near the east window on the north side.

Archbishop Benson, who died in 1896, is immortalized in a monument of exceptional beauty and dignity.

YORK, the most ancient metropolitan see in England, is said to have been established in the year 180 by King Lucius, though not then called by its present name. Some centuries later, when Edwin, King of

Northumbria, was converted to Christianity, following his marriage with the Christian Ethelburga, the city became an archiepiscopal see, and Paulinus, the Queen's confessor, its Primate (627). On the site of the wooden church in which the King received baptism from Paulinus, "a large and more noble basilica of stone" was erected, says the Venerable Bede, and dedicated to St. Peter. The King died before the completion of the building, and work was then suspended. It was Saint Wilfred of York who, in the middle of the seventh century, finally repaired and completed the church, bringing his artists and workmen over from the Continent. York Minster was the first building taken in hand by Bishop Wilfred. He covered the roof with lead, whitewashed the walls, and glazed the windows.

The church was burned down in the year 741, and soon after rebuilt, but in 1069 it was a second time reduced to ruins. A new building was commenced in 1070, and finished in 1100; but this church was also destroyed by fire—in 1137.



YORK : TRANSEPT ▣ *The transepts and crypt are the oldest portions of the present building. Their lofty bays and nobly moulded arches are Early English at its best. (Photo : Underwood.)*

The present edifice was commenced in 1171 by Archbishop Roger, and the work appears to have been more or less steadily carried on by his successors until 1472.

The south transept was added in Henry III's reign by Archbishop Walter de Grey (1215-55), and this and the north transept (built by John de Romaine, treasurer of the cathedral) and the crypt, are the oldest parts of the present building, and examples of the best years of Early English style, with its lofty bays and nobly moulded arches.

There is possibly no finer or more classical work in England than the south transept. It has a magnificent rose window. The north transept is remarkable for its series of traceried lancet windows, known as the Five Sisters.

The foundation of the nave was laid about 1290 by Archbishop Grey's son (who later also became Archbishop), and was completed about forty years later by Archbishop Melton, in whose time the two western towers and the west front were built.

The octagonal Chapter House, connected by

a passage with the north transept, contains some beautiful glass. It is supposed to have been built about the same time as the nave.

In 1361 Archbishop Thoresby erected the central tower, and about the year 1400 the nave, a fine example of late Perpendicular work, was rebuilt. By this time all traces of Norman architecture had been eliminated with the exception of the eastern portion of the crypt built by Archbishop Roger.

In 1444 the central tower was recased and altered into a Perpendicular tower with a lantern, and with the south-west and north-west towers built in 1432 and 1470 respectively, the church was completed and consecrated in 1472.

The nave, transepts and choir were all vaulted in wood, and this woodwork was entirely destroyed by fire, the act of a madman, in 1829. Another fire in the south-west tower in 1840



YORK : THE NAVE ▣ *Rebuilt about 1400 by Archbishop Thoresby. An excellent example of Perpendicular work. The foundations of the nave were laid about 1290. (Photo : Underwood.)*



YORK : WEST FRONT ▣ The imposing west front and western towers were erected in the time of Archbishop Melton (1330). The south-west and north-west towers were built in 1432 and 1470 respectively. The central tower (seen on right) was erected by Archbishop Thoresby in 1361. It was recased and altered into a Perpendicular tower with a lantern in 1444. (Photo: Underwood.)

also did much damage, although fortunately the beautiful stained glass, for which York Minster is so justly famous, escaped.

Cruciform in design, it will be seen that the glorious Minster represents various styles of architecture. It is the longest of all English cathedrals in the extent of its roof, and covers nearly 85,000 square feet.

Its nave aisles with their splendid clustered pillars and groined vaults are almost unrivalled, whilst the east end is truly magnificent. The central window is said to be the finest in general effect in the country, and with the exception of Gloucester, has the finest dimensions, being 78 feet in height and 33 feet wide. The original stained glass, which it still possesses, presents a glorious wall of colour. Perhaps the outstanding characteristics of the Minster are its wealth of beautiful glass, and its general spaciousness and dignity.

Among famous monuments to be found at York is the tomb of Archbishop Walter de Grey (thirteenth century).

It is interesting to recall that during the time of Archbishop Thoresby (1352-73) the ancient dispute regarding the precedence of the sees of York and Canterbury was disposed of—the Pope giving to the Archbishop of Canterbury the title of "Primate of All England," and to the Archbishop of York that of "Primate of England." The titles are still retained.

As recently as midnight on the last day of 1927, a solemn service commemorating the 1300th year of the Minster was conducted by Archbishop Lang.

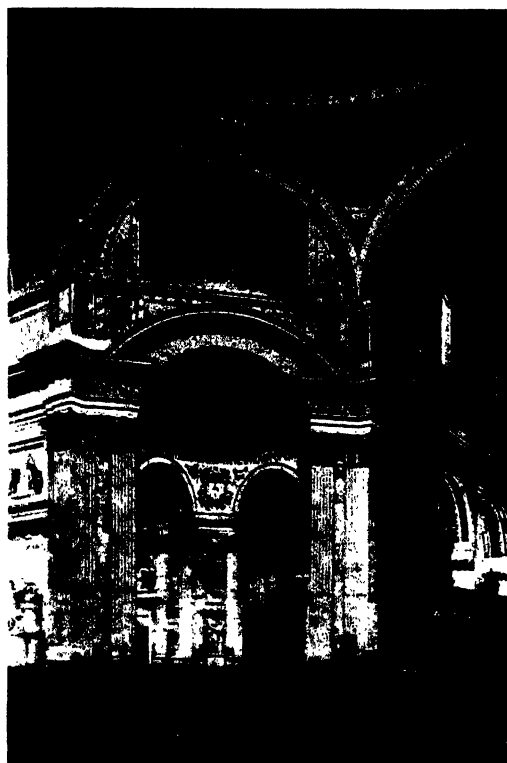
LONDON ■ ■ When the Great Fire of London (1666) swept over the city, St. Paul's Cathedral, which stood on its highest eminence, was practically destroyed, with the exception of a portion of the nave. The original intention was to restore the edifice, but when, two years after the fire, one of the piers collapsed, Dean Sancroft was granted permission for the erection of the cathedral we know to-day.

The authorized guide to the cathedral states that the present building is "the third which has been built *de novo* on the site it now occupies." Little is known of the churches which preceded that which suffered so badly in the Great Fire, but there is reason to believe that during the period of Roman occupation the Christians built a church on this site, and indeed there is some evidence that,

prior to that era, a temple where sacrificial beasts were offered had stood on the site. Whilst there may have been a Christian church there in the third century, it is known that in the early seventh century a cathedral church founded by Ethelbert, King of Kent, was in existence, which was destroyed by fire in A.D. 962.

It was to this church that Mellitus, the first Bishop, was appointed. He was one of the forty monks who had been privileged to come over to England with St. Augustine in 597 in order to put into effect Pope Gregory's scheme of apportioning England into the two provinces of London and York. It is believed to have been the intention under the London Council of 1075 to remove the Canterbury see to St. Paul's, but London was ultimately ranked third—after Canterbury and York.

It was in the rebuilt cathedral that St. Alphege met his death and was buried (1014). Here also were interred Ethelred the Unready and Edward the Outlaw.



ST. PAUL'S ■ Some of the arches of the dome.
(Photo: Mansell.)



ST. PAUL'S, LONDON ■ It has been described as the Parish Church of the British Empire. This masterpiece of Sir Christopher Wren was commenced in 1675 and completed about 1720. It is the resting place of many of Britain's famous men, and the national valhalla of her fighting heroes. (Photo: Underwood.)



ST. PAUL'S: THE CHOIR STALLS ■ Here is to be seen some of the delightful and delicate wood carving of the famous Grinling Gibbons. (Photo: Underwood.)

The first Ecclesiastical Parliament was held here by Lanfranc, Archbishop of Canterbury, in 1075, and attended by Thomas, Archbishop of York, and the principal Bishops and Abbots. In the London fire of 1087 the cathedral was destroyed, but another was commenced immediately on the same site by Mauritius, Chaplain to the Conqueror, and Bishop of London. He died shortly afterwards, but the fine spacious Gothic structure was completed by his successors, and a model of this can be seen in the London Museum, Stafford House. It was probably at one time one of the largest churches in Europe. It suffered, like so many others, at the Reformation.

At the time of Charles I, the church was in such a state of disrepair that steps were taken to restore it, the work being entrusted to Inigo Jones, by whom the exterior and interior of the cathedral was refaced, and a new classical portico built. The advent of the Commonwealth, however, stopped the work, and much

damage was done to the edifice during the time that Cromwell's troops were stabled there.

At the Restoration, Wren received instructions to repair the fabric, but the Great Fire necessitated the building of a new cathedral.

Wren's first designs were submitted to the King in 1673, and a fresh plan in the form of a Latin cross was approved in 1675, in which year the first stone of the edifice was laid, the work being commenced at the west end and proceeded eastwards. Wren received royal permission to vary the accepted designs as he considered proper, and he appears to have taken full advantage of this licence.

By 1684 the walls of the choir and base of the great dome were finished, and the choir was opened for services by the end of 1697. The top stone of the lantern was laid by Wren's son in 1710, the architect being then 77 years old.

Wren's personal salary for his masterpiece was £200 per annum, and he was ignominiously

dismissed from office in 1718, by which time the work was practically complete, save possibly a certain amount of interior decoration. He died in 1723, and was buried near his daughter in the crypt of the cathedral.

That Wren was occupied on the cathedral for upwards of thirty-five years occasions no surprise when we realize the magnitude of the task, but what is amazing is the fact that during practically the whole period of construction he was also employed in the design and building of some thirty other London churches besides a good deal of work in various parts of the country.

The cathedral measures from east to west 500 feet and from north to south 280 feet. The height from the pavement to the top of the cross is 370 feet, whilst the external diameter of the dome is 145 feet.

Only three existing churches are larger than St. Paul's; these are the Cathedrals of Rome, Seville and Milan.

In the crypt are buried many famous men. Here below the dome lies Lord Nelson, in a sarcophagus which was originally intended for Cardinal Wolsey. Here also are the tombs of the Duke of Wellington (whose funeral car is in the west end of the crypt), and Earl Roberts, and Viscount Wolseley also rests in this national valhalla of our fighting heroes. There are many memorials to others who are interred elsewhere. Painters' Corner contains memorials to famous artists, including, among others, Millais, Turner, Reynolds, Leighton and Holman Hunt.

Features of special interest are a series of glass mosaics by Sir W. P. Richmond on the ceilings of the nave

and quarter domes, and a wealth of fine woodwork and ironwork, the latter by the French artist, Tijou. The carving of the choir-stalls and Bishop's throne by Grinling Gibbons (of whom Mr. E. V. Lucas has said that he "carved wood like an angel") is worthy of that inspired master. The beautiful reredos is by Bodley and Garner, and was completed in 1888.

The mighty dome, the most magnificent feature of the cathedral, and an essential symbol of the Great Metropolis, consists of an inside dome of brickwork, an intermediate one supporting the lantern, and an outer roof of wood covered with lead. Inside the dome and about 100 feet from the floor is the famous Whispering Gallery. The eight paintings in the dome, by Sir James Thornhill, represent the principal events in the life of St. Paul.

Watts' famous pictures, "Peace and Goodwill," and "Time, Death and Judgment," and Holman Hunt's "Light of the World"

are in the nave, while Romanelli's "Dead Christ" is in the south choir aisle.

The cathedral contains what is perhaps as fine a peal of bells as there is in the world. The old State Bell, "Westminster Tom" weighing over 5 tons, which is tolled at the death of a member of the Royal Family, is in the south tower. "Great Paul," hung in 1882, weighs nearly 17 tons.

St. Paul's has been fittingly described as the Parish Church of the British Empire. It would be difficult to improve on that definition. As one well-known divine has said, "It has come to be considered the most fitting place for the expression of the religious emotions of the Nation."



ST. PAUL'S: THE NAVE *A striking contrast with the mediæval cathedrals.*
(Photo: Mansell.)

BIRMINGHAM became a cathedral city as recently as 1905, when the first Bishop of the see, Dr. Gore, was enthroned in the church of St. Philip, Birmingham.

The cathedral church—a stone structure—is much the same to-day, with the exception of the east end, which is of later date, as when it was built (1710–28). Whereas the site selected for the church was then almost in open country, it now stands in the centre and on the highest point of one of our largest industrial cities.

Interesting features in the cathedral are the altar cross (1906) and windows by Burne-Jones. The subject of the large west window is "The Last Judgment," whilst the eastern windows represent the Nativity, Crucifixion, and Ascension.

The chancel is work of the latter part of the last century.

There is little of particular interest about the exterior of the building. The tower,

which is imposing, is surmounted by a cupola and has a fine peal of ten bells.

The church is said to be dedicated to St. Philip as a compliment to one Robert Phillips who gave the site for its erection.

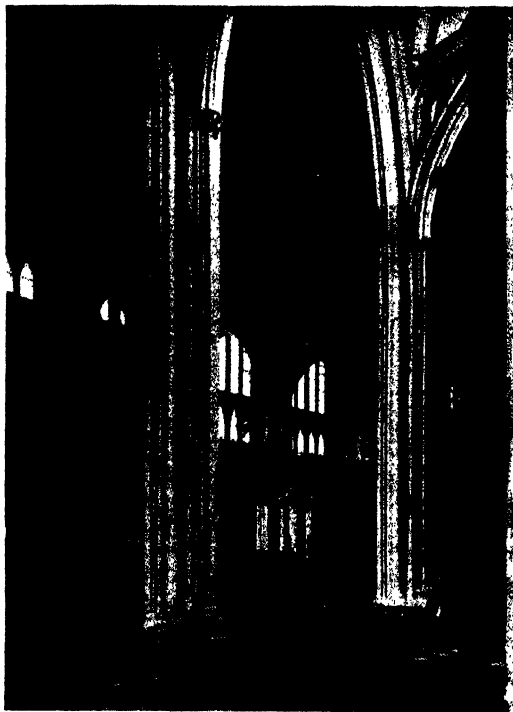
The architect was Thomas Archer, a pupil of Sir John Vanbrugh, who designed St. John's, Westminster.

BRISTOL Cathedral was originally a monastery church of regular canons of the Augustinian Order, who settled at Bristol in 1142. It was built by Robert Fitzhardy, a rich Bristol citizen and the founder of the Berkeley family, who appears to have been much in favour with Henry II, and from whom he received the barony of Berchale.

The church was consecrated as an Augustinian Abbey on Easter Day, 1148. The choir and transepts were rebuilt in the fourteenth



BRISTOL : FROM THE SOUTH-EAST *Originally a monastery church, it became the Cathedral in 1542, when, at the dissolution of the monasteries, Bristol was one of the new bishoprics created.*
(Photo : Underwood.)



BRISTOL: SOUTH CHOIR AISLE ■ *The choir is early XIVth century; it displaced the Norman choir.*
(Photo: Underwood.)

century and some of the original work still survives. The Abbey Church became a cathedral in 1542, when, on the dissolution of the monasteries, Bristol was one of the bishoprics created.

The first Bishop of Bristol, Paul Bush, was deprived of office by Queen Mary, and in Elizabeth's reign the cathedral was without a bishop and appears to have been sadly neglected, for its condition necessitated the removal of the Norman nave.

In 1836 the see of Bristol was united with that of Gloucester, but since 1897 it has resumed its independent status.

The fine Norman Gateway and Chapter House (the latter considerably damaged in the Reform Riots of 1831) are practically all that remain of the Norman church. The chapter house was built about 1160, and is now about two-thirds of its original length. Access to it is gained through a low-vaulted vestibule.

Features of special interest are the Lady Chapel in Early English style (1216-34), which contains some rich carving, the central tower (Norman) restored in the Perpendicular style,

and the western towers which were built in the last century.

The rich and varied glass of the great east window is among the finest in England, and dates chiefly from 1320. The enamelled windows to the east of the choir aisles are said to have been the gift of Nell Gwynne.

The nave of the church is modern, having been designed as recently as 1866.

The church is dedicated to the Holy Trinity, and is the only Gothic church in Europe without a clerestory.

CARLISLE ■ ■ The history of Carlisle goes back at any rate to the ninth century, for we know that there existed a church of some kind which was destroyed by the Danes about 860. In the year 1092 William Rufus, who restored the city, built a castle there, and left as its governor one of his followers, a Norman priest named Walter, with instructions to rebuild the church. This work was commenced by Walter and completed under Henry I, and dedicated to the Blessed Virgin. The new Diocese of Carlisle was created on the completion of the church in 1133, with Adelulf as its first bishop. The church was of simple and massive construction, and part of the nave and the south transept still survive.

About the middle of the thirteenth century the presbytery was rebuilt on its present lines—double its previous length. The aisle walls with their lancet windows above the little wall arcade are of this period. The church was damaged by fire in 1286, when nearing completion, and again in 1292 (when probably the whole city was destroyed), necessitating the rebuilding of the triforium and clerestory, and the renewal of the entire east end. The work was not finished until 1363, but when completed it included in its east end one of the finest windows in England, entirely filling the space between two massive buttresses.

The fine east front of Carlisle Cathedral has been happily described as "a poem in stone." It is as grand as any in the country. The beautiful fourteenth century stained glass in the tracery, which depicts Our Lord in Judgment, probably dates from the time when John of Gaunt was Governor of the city (1380-84).

The north transept, damaged in the fire of 1292, suffered again from the same cause a



CARLISLE: FROM THE SOUTH ▢ The chief feature of Carlisle Cathedral is its east front, which contains a wonderful window described as "the grandest of its kind in England" depicting our Lord in judgment. (Photo: Underwood.)

century later, and has been thoroughly restored.

The central tower was rebuilt by Bishop Strickland (1400-19) and the choir stalls also date from this period. The canopies are said to be of 1433. There are paintings of the time of Thomas Gondibour (late fifteenth century), and the screen in the arch of St. Catherine's Chapel is of about the same date.

In the north side of the choir is the fine screen, pure Renaissance in style, erected by Lancelot Salkeld, the last prior of the Augustinian Priory, who, when it was dissolved, became the first dean of the cathedral.

The nave consists of the two eastern arches only, and from the fourteenth century it had been partitioned off from the cathedral and used as the parish church of St. Mary.

The cathedral suffered disastrously in 1645 when the city surrendered to the Parliamentary troops, when it was probably fired. Practically the whole of the nave was destroyed, together with the greater part of the conventual buildings. It is now one of the smallest of English cathedrals.

Considerable restoration took place in the

nave and transepts about the middle of the nineteenth century.

CHESTER ▢ ▢ Tradition has it that even before the days of King Arthur an old Christian church stood on the site of the present Cathedral of Chester. Later a convent was founded there, and when about the year 874 the shrine and relics of St. Werburgh, a relative of St. Etheldreda, Abbess of Ely, were brought from Hanbury in Staffordshire and deposited in the church (formerly called St. Peter and St. Paul), it was dedicated to her.

There is little doubt that a church existed on the site in 968, and later the Earl Leofric, husband of Lady Godiva, was one of its benefactors. In 1093 a large new church, cruciform in structure, with a central tower, (part of which remains), was built on the site by Hugh Lupus and a Benedictine monastery established. At the dissolution of the monasteries Henry VIII created six new sees, of which Chester was one, and this one he endowed with a portion of the possessions of

the Abbey of St. Werburgh. The dedication was then altered to Christ and the Blessed Virgin. The shrine of the saint was removed about this time and its lower part converted into the bishop's throne.

The church appears to have been under the disadvantage for some three centuries of never having reached the stage of completion. At various periods of the thirteenth and fifteenth centuries the church was rebuilt, so that all styles of architecture of those times are represented. The erection of the choir extended with intervals over almost the whole of the thirteenth century, and it is an example of the Early English and Decorated styles, elevated and graceful. The triforium arcade is specially worthy of note.

Existing Norman work is found in a considerable portion of the north transept, the wall of the north nave aisle, and the foundation of the north-west tower.

The interior of the church is impressive.

The clerestory is in the Decorated style, and some of the chapels to the east of the north transept are Early English. By the clerestory window can be seen the small figure of a chained man, said to have been carved by the monks to frighten away the devil, who came to peep at them over the screen at their prayers.

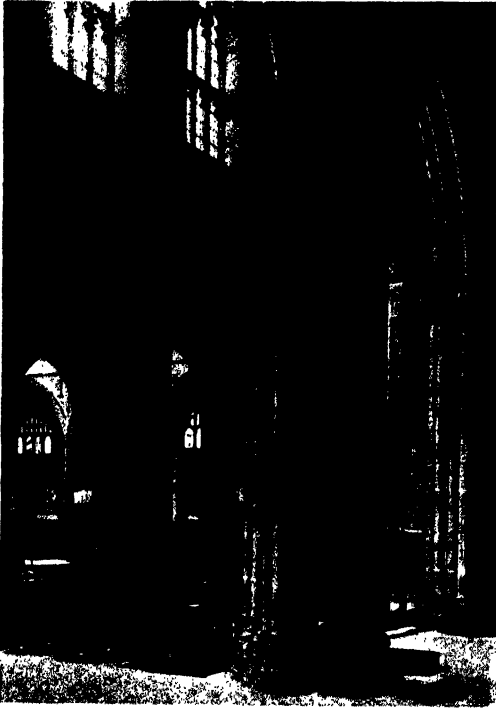
Apparently the building of the nave extended from 1349 for about two centuries. Work appears to have been delayed owing to quarrels with the citizens of Chester, as well as to shortage of funds. The long period of work explains the changes of style—the north and south clerestories are different and the usual wealth of ornamentation is missing.

The south transept, which is remarkable for its great size, was until some years since the parish church of St. Oswald, and was built on the site of a church of that name.

The late fourteenth century stalls with their



CHESTER: FROM THE SOUTH-EAST ■ It is known that as early as 968 a church existed on this site which was preceded by a convent dedicated to St. Werburgh. (Photo: Underwood.)



CHESTER: THE NAVE FROM TRANSEPT ▯ *The building of the nave of Chester Cathedral extended over about two centuries, being commenced about 1349.*
(Photo: Underwood.)

fine canopies are of great interest, and there are some beautiful bench-ends. The carving on the misereres is quaint and humorous, and the woodwork generally is typical of the spirit of the middle ages.

There is a fine south window of stained glass with seven lights, with Decorated tracery.

The Chapter House, which actually adjoins the cathedral, was the burial place of the Norman Earls of Chester, and is fine thirteenth century work.

In the year 1824 the shrine of St. Werburgh, restored from recovered fragments, was removed to its present position at the west end of the Lady Chapel.

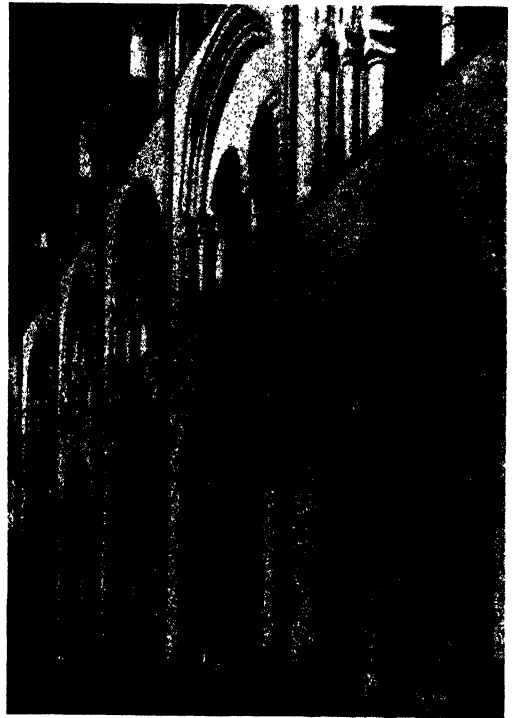
The restoration of the cathedral was commenced in 1844 and continued until the closing years of the century, during which the present roof was provided and decorated.

Chester is one of the largest cathedrals, measuring 350 feet from east to west.

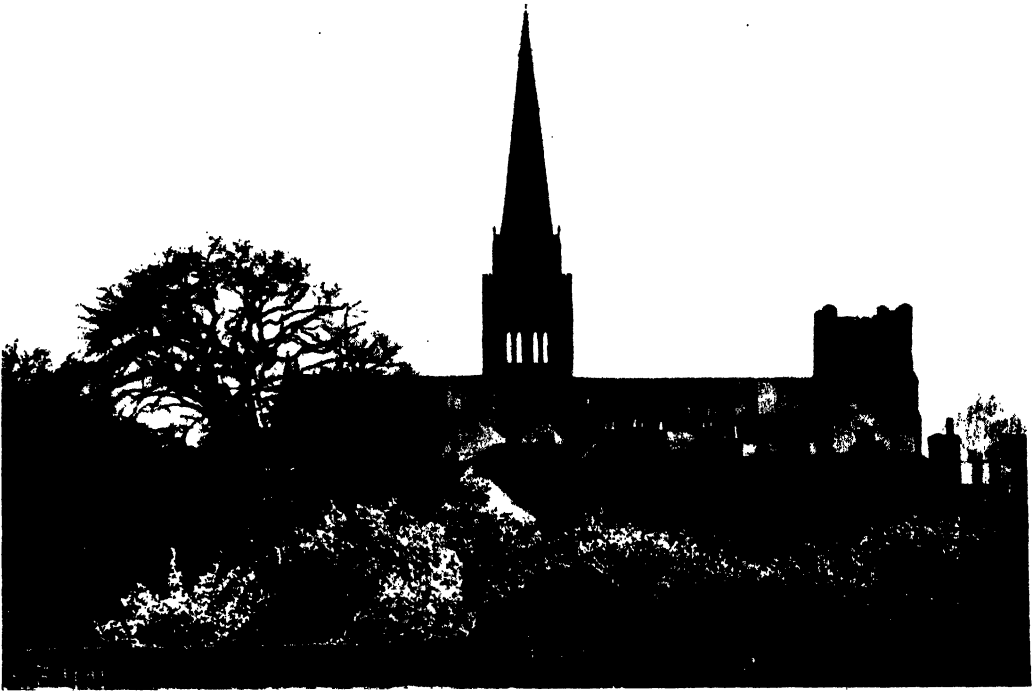
CHICHESTER ▯ ▯ The see of Chichester dates from the eleventh century, when it was removed from Selsey in accordance with a decree of the Council of London (1075) ordering the removal of sees from villages to the larger towns. Of the Saxon church of St. Peter, which then became the cathedral, little or nothing is known. It was rebuilt in the twelfth century and underwent a good deal of alteration, enlargement, and restoration more or less continuously throughout the thirteenth, fourteenth, and fifteenth centuries.

Originally the nave consisted of a single aisle on each side, and the transepts were aisleless, but it was not long in this form. It suffered by fire in 1114 and in 1191, and it was the second fire which led to considerable alterations and extensions, including the refacing of much of the fabric, the extension of the presbytery and the aisles, and the addition of two chapels on the south side.

This work and the building of the sacristy,



CHICHESTER: THE NAVE ▯ *The piers are unusually heavy and the arches constricted.*
(Photo: Underwood.)



CHICHESTER *■ The Cathedral is a blending of Norman, Early English and Decorated styles of architecture.*
(Photo: Underwood.)

north and south porches, and the buttressing of the walls of the south tower were probably carried out under Seffrid II (1180-1204), who is buried in the Lady Chapel. The side chapels in the aisle were added somewhat later.

A spire was built to the central tower in the fifteenth century, the upper part of which was replaced later by Sir Christopher Wren. The cloisters are also of the fifteenth century and occupy a rather unusual position.

The cathedral suffered when the city was besieged and taken by the Parliamentary forces in 1643.

About the middle of the nineteenth century urgent steps were taken to repair large fissures which had developed in some of the piers and other defects which had become apparent, but all the devices adopted were without avail, and in the great storm in February, 1861, the spire crashed down, seriously damaging the fabric of the cathedral.

Rebuilding and general restoration were

promptly taken in hand and took some five years to complete.

Chichester Cathedral as we know it to-day is a delightful blending of Norman, Early English, and Decorated styles of architecture. The beautiful central tower surmounted by a spire 300 feet high lends dignity and grace, and the harmonious grouping of the venerable pile is a delight to the eye.

Among many interesting features should be noted the imposing detached bell tower and lantern which, whilst a familiar feature of cathedral churches in earlier times, is now the only one of its kind left.

The eastern Lady Chapel is particularly conspicuous as the transepts are short. It has been extended by stages and is now probably the largest in the eastern position in the country. It contains some of the finest work in the whole cathedral.

The cathedral is dedicated to the Holy Trinity.



DURHAM ◊ *The Cathedral has a fine natural setting overlooking the River Wear. Its majestic towers have a military aspect. In olden days the Bishop had palatine jurisdiction to protect the Scottish Border.*
(Photo : Underwood.)

DURHAM Cathedral, a monument to St. Cuthbert, has a beautiful natural setting on a rocky eminence overlooking the River Wear. It is a magnificent Norman edifice distinguished by three majestic towers, and has been well described as the noblest form of monument of reverential design the human brain could possibly have conceived.

In the olden days the Bishop of Durham had palatine jurisdiction to protect the Scottish border, and the stern towers of Durham Cathedral still have a military aspect which recalls the cathedral fortresses in France.

The first church was built in the closing years of the tenth century as a resting place for the remains of St. Cuthbert which were

brought there from Holy Island. The existing cathedral was commenced in the eleventh century on the site of this church by Bishop Carileph, and the greater part of it belongs to the Norman period.

Although Bishop Carileph died soon after the work had begun, it is probably to his spacious designs that Durham Cathedral owes its outstanding characteristics, for it is surely the magnificent proportions of this beautiful church which give it such a foremost place among Norman work in this country.

The Lady Chapel, or Galilee Chapel as it is called at Durham, was the first important addition (1175). This fine example of Transitional work was added on the west front, which

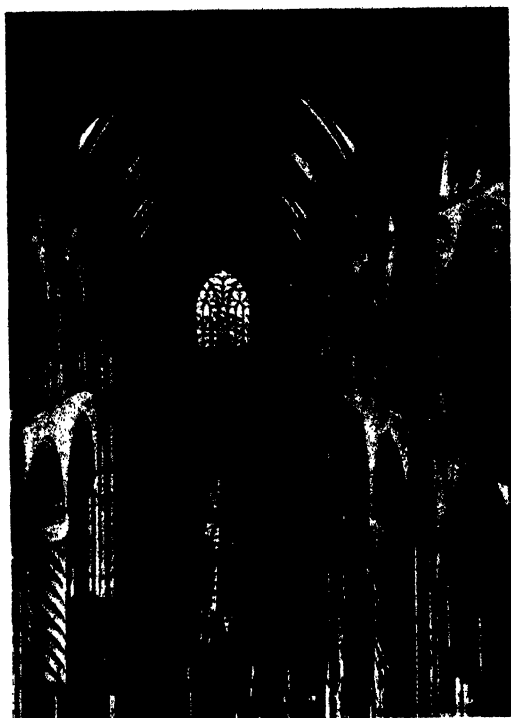
is unusual. It is divided into five aisles by beautiful arcading of round Norman arches. The chapel encloses relics of the Venerable Bede, which are buried under its site. The original tomb was destroyed at the Reformation, only a few traces being left.

The first central tower appears to have been low, and this and the western towers were raised and spires added to all three, but the western spires were replaced by others both lighter and taller, when (thirteenth century) the west front was improved. These were taken down in 1667 and the existing parapets and pinnacles erected in 1778.

The central tower was badly damaged by lightning in 1429, and later repaired. It was subsequently much improved, and a further stage added, but it was not until the middle



DURHAM: THE NINE ALTARS CHAPEL ▣ *As seen from the North Aisle of the Choir. In the Nine Altars Chapel or eastern transept the foliated capitals, vaulting, and glass in the windows are worthy of note.*
(Photo: Underwood.)



DURHAM ▣ *Looking down the Cathedral from the triforium of the Nine Altars Chapel. The vaulting is the earliest known of Gothic style.*
(Photo: Underwood.)

of the nineteenth century that a general restoration was taken in hand, when much of the missing statuary was replaced.

The eastern transept (styled the Chapel of the Nine Altars) was built in 1242 under Bishop Poore and took about forty years to complete. The vaulting here is superb. This transept contains the bones of St. Cuthbert. When the tomb was opened in 1827 a number of curious and interesting manuscripts and books were discovered, together with vestments and other relics, including a portable altar. These are now in the cathedral library. The windows in the "Nine Altars" chapel contain the original glass depicting the lives of the saints to whom the altars are dedicated.

The choir is all Romanesque work, and probably as fine as anything of its kind of this period. The altar screen (1380) erected at the expense of Lord Neville of Raby, and known as the Neville screen, is an exquisite piece of work. The monument to Bishop



DURHAM: THE GALILEE or The Lady Chapel or 'Galilee,' as it is called at Durham, is unusually placed, being on the west front. It is divided into five aisles. The chapel encloses the remains of the Venerable Bede. (Photo: Underwood.)

Hatfield on the south of the choir is canopied by the episcopal throne.

The doorway in the north end possesses a famous Norman knocker, suspended from the mouth of a grotesque monster, formerly used by offenders seeking sanctuary in the cathedral.

The cathedral suffered at the hands of the Scots who were imprisoned there after the battle of Dunbar (1650).

The Norman Chapter House was ruthlessly razed to the ground to make room for an "improved" building in 1799, but was later restored (1895) to commemorate Bishop Lightfoot.

ELY Cathedral is one of the finest examples of Norman and Gothic architecture in existence. It is a cruciform building showing the many architectural periods from the Norman Conquest onwards. One of its most interesting features is the wealth and variety of arches in succeeding styles.

The original monastery on the Isle of Ely was founded in 673 by St. Etheldreda, who was the first Abbess. It was sacked and destroyed by the Danes in 870, and refounded as a Benedictine monastery church a hundred years later, being dedicated to St. Peter and St. Etheldreda. The remains of the foundress were translated in 1106 to a place near the high altar.

Surrounded and protected by fenlands, it was at Ely that the English, under Abbot Thurstan and Hereward the Wake, made the last stand against the Conqueror's forces. Ely was created a bishopric in 1107.

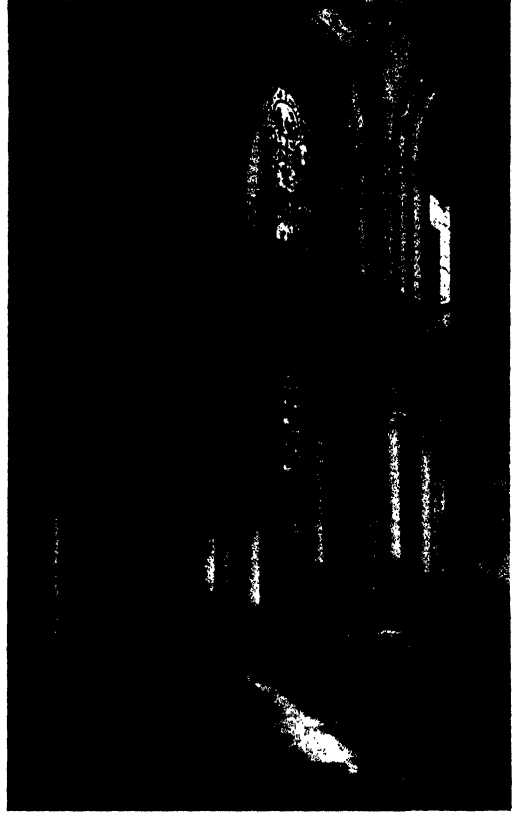
The existing cathedral was begun about 1081 by Abbot Simeon, carried on by his successors, and completed in the fourteenth century. It is interesting to learn that Simeon, who was a brother of Walkelin, Bishop of Winchester, commenced the work when ninety years of age. There is a similarity between his work and that of his brother in Winchester Cathedral. The only portions which now remain of Simeon's work are the lowest stage

of either transept, the massive circular piers being evidence of its early period. No portion of the old Saxon church survives. The nave, south-west transept, and the lower part of the great western tower (now 215 feet in height) are all Norman, and were completed in 1189.

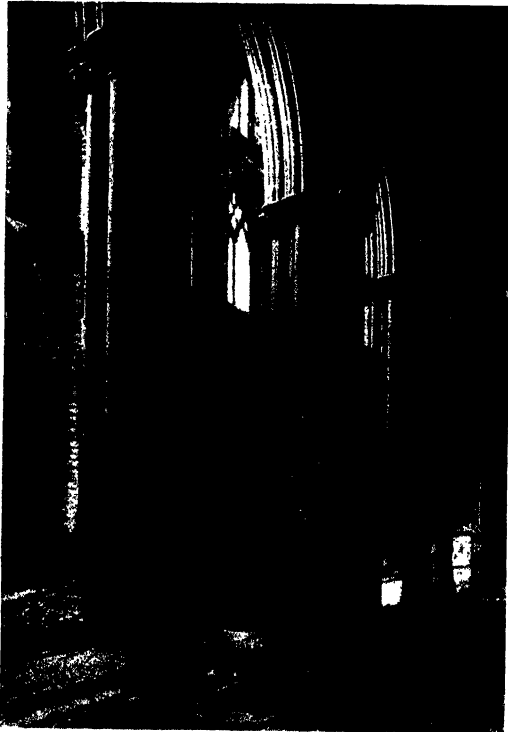
The nave (218 feet in length and 77 feet in width) is severely imposing, but plain. Its roof is considered to be thirteenth or fourteenth century work, but it is now hidden by a painted ceiling (modern) which is worthy of note. The choir is also of the thirteenth and fourteenth centuries.

The west tower and transept are elaborately decorated, and there are arcades of various designs. The western portion of the cathedral generally is particularly fine.

The beautifully vaulted Lady Chapel (or Trinity Chapel), designed by Alan of Walsingham, who was at the time Sub-Prior, was commenced in 1321. Practically detached, it occupies an unusual position to the north of the choir and presbytery. It has five windows



ELY: THE NORTH TRANSEPT  Showing an arcade of circular arches. Over these are two round-headed windows, and above these latter two windows of Perpendicular style. (Photo: Underwood.)



ELY: CHOIR FROM NORTH AISLE  Between the two nearest pillars is the shrine of St. Etheldreda, the foundress of the original monastery on the Isle of Ely. (Photo: Underwood.)

on either side, in which are to be found some fragments of the original stained glass. The east and west ends also have large and beautiful windows, and the sculptured stone stalls on the north, south, and west sides should not be overlooked.

The Lady Chapel suffered some damage during the stormy days of the Commonwealth, as did the conventual buildings, but the Cathedral as a whole escaped serious injury. It was under the care of Cromwell, who belonged to the locality, and was, in fact, at one time Governor of the Isle of Ely.

Shortly after the commencement of the Lady Chapel (in 1322), the central tower collapsed, resulting in the destruction of what was then the presbytery—now the choir. The octagonal lantern tower over the junction of nave and choir was then designed by Alan of Walsingham, and is unique. Its roof forms what has been styled "the only Gothic

dome in existence." The tower is 171 feet high, and its base is the whole width of the building. It was under construction for twenty-two years, the woodwork alone occupying sixteen years.

The Galilee Porch (thirteenth century) is described as the most beautiful in the world, and is attributed to Bishop Eustachius. Its walls contain some wonderful arcading. The presbytery, of the same period, is an excellent example of the versatility and beauty of the Early English style with its graceful pillars, each of eight slender shafts round a cylindrical core, of Purbeck marble.

The chantries of Bishop Alcock and Bishop West situated at the eastern end of the choir aisles are beautiful specimens of sixteenth century work, but can hardly be seen to advantage where they have been placed.

The total external length of the cathedral is 537 feet, and the height is 77 feet.

EXETER   Dedicated to St. Peter, Exeter Cathedral owes much of its beauty to the perfect harmony of its architecture. It is a fine cruciform structure, original in design and of noble proportions. It has impressive Norman towers, a remarkable west front almost continental in effect, and a lofty nave which is a good example of the symmetrical in ecclesiastical architecture.

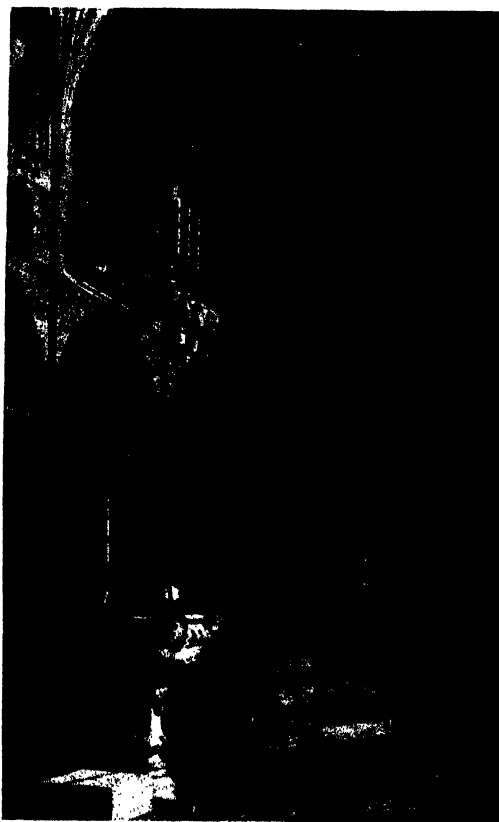
The see was founded in 909, when the large diocese of Sherborne was divided in three—Sherborne, Wells, and Crediton. Bishop Leofric removed his see from the open town of Crediton to the walled city of Exeter (1050), principally, it is stated,

owing to the attacks of Scandinavian pirates. He took for his cathedral the Saxon church of the Benedictine monastery, and was installed in the episcopal chair by Edward the Confessor. Only a few fragments of this church now remain.

It was not until 1112 that the Norman cathedral was commenced by Bishop Warelwast, nephew of the Conqueror. This edifice, except the massive Norman towers on the north and south sides, which were opened in the thirteenth century to form transepts, eventually disappeared. In 1280 Bishop Quivil commenced to enlarge the Norman building and alter it to the Decorated style. Quivil's building plans were continued by his successors, and to Bishop Grandisson is credited the building of the nave, Bishop Brantyngham (1370-94) being responsible for the magnificent west

front, with its sculptured figures. Apparently the cathedral not only got into a bad state of repair, but was also misused, for it is recorded that Bishop Seth Ward (1662-67) repaired and decorated the structure "and drove out those who had set up shops within the cathedral." The exterior of the church was generally restored 1870-77.

On entering the cathedral and standing under the great west window, a splendid view is obtained, and the proportions of the building, the symmetry of the architecture, and the perfect beauty of the vista formed by the thirty columns of Purbeck marble, can be appreciated. The view is unbroken by the organ, which is placed on the rood-screen, and appears at first sight to be poised in mid-air.



EXETER: THE NAVE FROM THE FONT  The lofty nave of Exeter Cathedral is an excellent example of the symmetrical in ecclesiastical architecture with its thirty columns of Purbeck marble.
(Photo: Underwood.)



EXETER: WEST FRONT *The Cathedral takes first rank in the mediæval architecture in this country. Its west front, almost continental in effect, was erected by Bishop Brantyngham (1370-94).*
(Photo: Underwood.)

Another view, disclosing a panorama of mediæval beauty probably unsurpassed, is that of the whole choir and nave, and is gained from an open pane in the great east window, to which access is obtained by a winding staircase of eighty steps.

The external length of the cathedral is 409 feet, the nave and aisles are 72 feet wide; height of vaulting 68 feet, length of transept 138 feet, whilst the towers are 130 feet in height.

Among interesting features is the curious old fifteenth century clock of the Glastonbury monk, Peter Lightfoot. The bell, known as "Great Peter," on which the clock strikes, hangs in the tower above and weighs 14,000 lbs. The Curfew is still rung upon it at eight o'clock each evening.

The miserere seats in the choir stalls, which

date from the early thirteenth century, are regarded as among the finest in England. The peal of twelve bells in the south tower is unrivalled for its richness of tone.

The east window is Early Perpendicular, and its ancient stained glass is beautiful mediæval work. To the right of the great west window is a window in memory of Richard Blackmore, author of *Lorna Doone*.

Almost above the pulpit, in the north clerestory, is the Minstrels' Gallery built by Grandisson about 1360. Twelve angels are here depicted playing on various instruments of music.

The font, which dates from 1644, was first used for the baptism of Henrietta Maria, the daughter of Charles I.

At the east end of the choir stalls is the episcopal throne of oak hewn in the locality. It is nearly sixty feet in height.

The original copy of the Domesday Book (for the Devonshire district) is one of the treasured possessions in the library.

On the north side of the High Altar is a remarkable monument to Bishop de Stapeldon (1308-26). This prelate was attacked by a furious London mob, dragged from St. Paul's Cathedral, and beheaded at the Cross of Cheapside. Other notable memorials to early Bishops of Exeter find their place within the cathedral walls.

Exeter Cathedral is in many respects unique. The uninterrupted vista, the harmonious proportions, the original plan, without central or western towers, and the airiness and light of the interior, combined with its delightful colour contrast of marble column and sandstone arch, place it in the front rank of mediæval architecture in this country.

GLOUCESTER Cathedral, dedicated to St. Peter, is said to stand upon the site of an abbey built by Osri in 681, which was refounded in 821 to secular clergy who, in 1022, gave place to Benedictines introduced by Canute.

The building of the present cathedral was commenced in 1089, and as in some other cases, material from the old Roman walls of the city was embodied in the structure. Practically all the work done in the cathedral previous to 1170 remains, with the exception of the west end, but with numerous alterations and additions.

The cloisters of Gloucester, completed by Abbot Frouchester (1381-1407), are on the south side of the cathedral, and are doubtless the finest in the kingdom, whilst the Lady Chapel, built in 1457-72, and restored in 1896, ranks next in size to King Henry VII's Chapel in Westminster Abbey.



GLOUCESTER *The building of the Cathedral was begun in 1089, and material from the old Roman walls was embodied in its structure. The dominating square tower is a landmark for many miles round.*
(Photo : Underwood.)



GLOUCESTER *Triforium Gallery of the Choir.* (Photo: Underwood.)

The dominating square central tower (225 feet) forms an inspiring landmark to the surrounding country, and is attributed to Abbot Seabrook (1450-57). The east window forms a war memorial to soldiers from the locality who fought at the Battle of Crécy and is the largest in the world, although it contains less glass than that of York Minster.

The nave still largely retains its Norman style, although Perpendicular tracery is abundant. Some fine old glass is to be seen in the great window in the west end.

The choir, remarkable for its vaulting, is both lofty and beautiful, and contains apsidal chapels on either side. Quaint, and in some cases grotesque, carvings on the misereres are of particular interest. The Abbot's or Whispering Gallery, extending over the choir near the great east window, is unique.

The large crypt is one of the only four of apsidal form in this country.

Gloucester is one of the most historical of cathedrals. It was in the Chapter House that William the Conqueror decided upon the

compilation of the Domesday Book, and it was here that Anselm was consecrated Archbishop of Canterbury in 1093. The Cathedral witnessed in 1216 the coronation of the Boy King, Henry III, in the presence of many bishops and nobles who rejoiced in his acceptance of Magna Charta granted by King John.

The cathedral was damaged by fire in 1101 and again in 1122, when the roof of the nave was destroyed. The western tower fell in 1170, and the cathedral also suffered from fire in 1300. The beautiful reredos was mutilated by Cromwell's soldiers. It is now hidden by the altar hangings.

The cathedral chimes are unparalleled, and "Great Peter" is one of the largest bells in the country.

The tomb of Edward II and an effigy in Irish oak of Robert of Normandy will be found in the cathedral, and among the many other monuments are those of Dr. S. S. Wesley, formerly organist at Gloucester, Dr. Jenner, who introduced vaccination, and Dr. Hubert Parry (1918).



GLOUCESTER: THE CLOISTERS *These are doubtless the finest in the kingdom and among the most noteworthy examples of XIVth century work.*
(Photo: Underwood.)

The length of the cathedral is 425 feet and that of the choir 140 feet. The interior of the nave is 174 feet long, 34 feet wide, and 128 feet wide across the transepts.

Here, once in every three years, the Three Choirs Musical Festival is held; these meetings, instituted in 1724, taking place in turn at Gloucester, Worcester, and Hereford.

The episcopal see of Gloucester was founded, with several others, by Henry VIII in 1541. From 1836 to 1897 it was united to that of Bristol.

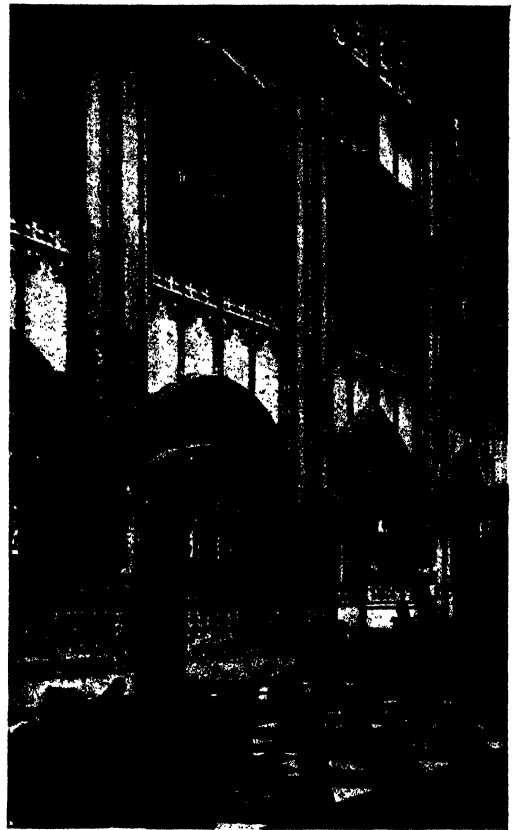
Gloucester Cathedral contains particularly notable examples of fourteenth century work in its cloisters, choir, north transept, and east window.

HEREFORD is one of the most interesting of English cathedral towns. Its ecclesiastical history dates back from Saxon times, for it became the seat of a bishopric created early in 673, when Archbishop Theodore divided the Kingdom of Mercia into a number of dioceses.

Nothing much appears to be known about the church before it was rebuilt in the early part of the eleventh century. It was destroyed when the town was sacked and burnt in 1055.

The present cathedral dates from 1079-95, when the church was built by Robert Losinga of Lorraine, and the ruins of the old Saxon church incorporated.

It is of interest to note that long before the Reformation Hereford had promoted a liturgy of its own.

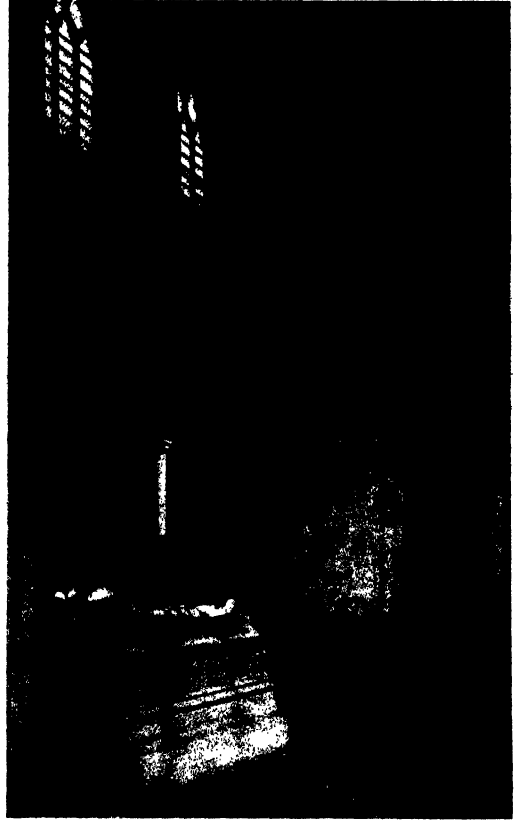


GLOUCESTER: THE CHOIR *It is exceptionally lofty; there are apsidal chapels.*
(Photo: Underwood.)

One of its bishops was St. Thomas de Cantelupe (1275-82). His remains were first placed in the Lady Chapel, but afterwards removed to the transept aisle. He was the last Englishman honoured by canonization before the Reformation, and offerings of pilgrims to his shrine considerably enriched the revenues of the cathedral. Sculptures of Knights Templars surround the pedestal of his tomb.

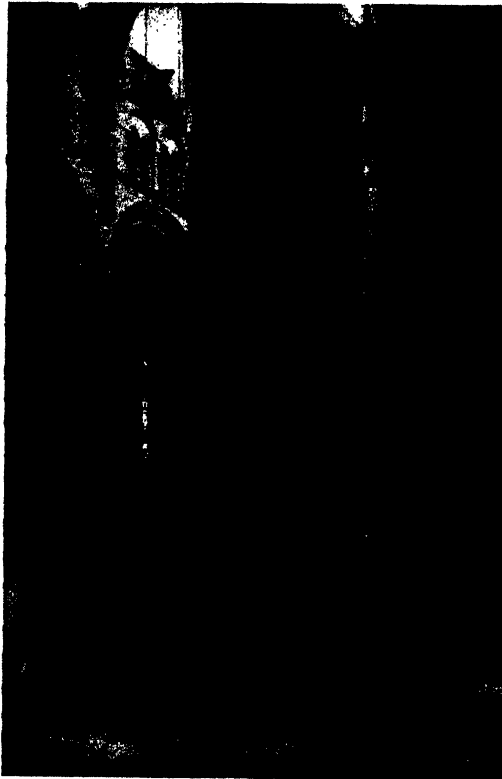
Although one of the smallest of cathedrals—its external length is 342 feet—Hereford is an architectural gem, all periods of church architecture being represented from Saxon to Perpendicular, though there is not much of the latter. Some particularly good Norman work is to be seen in the capitals and arches of the nave arcade. The triforium and clerestory of the nave are modern.

There were considerable alterations and extensions in the twelfth century, and there are some notable examples of the transitional period, from Norman to Gothic, particularly



HEREFORD: THE NAVE *The Cathedral is full of interest, all periods of church architecture being represented, from Saxon to Perpendicular.*

(Photo: Underwood.)



...piers towards the Norman style, of which the massive pillars are a distinctive feature. (Photo: Underwood.)

in the windows. The Norman south transept provides an interesting contrast with the north transept built towards the end of the thirteenth century.

The ancient cloisters are in ruins, but the cloisters of the College of Vicars Choral (fifteenth century) may still be seen. They are joined to the south-east transept by a covered way.

The Lady Chapel affords a fine example of Early Gothic work, and is somewhat remarkable in being a crypt. The beautiful chapel of two stories in the south aisle was built during the time of Bishop Audley, 1492-1502.

In 1786 the west tower collapsed and destroyed one bay of the nave on which it fell. The tower was rebuilt between 1842 and 1846.

The west front, erected by Wyatt after the collapse of the tower, was rebuilt in the



HEREFORD: FROM THE SOUTH-EAST *The present Cathedral dates from 1079-95, and the ruins of a former Saxon church were embodied in the structure. (Photo: Underwood.)*

Decorated style with a beautiful seven-light window, which commemorates the Diamond Jubilee of Queen Victoria.

Special features of interest in the cathedral are the Mappi Mundi (Map of the World) in the south aisle, and the far-famed Chained Library of over 2,000 rare volumes in the chamber over the west cloister, where are some twenty-four editions of the Bible in various languages dating from the middle sixteenth century.

The magnificent metal choir screen with its marble plinth is worthy of particular notice, as are the sculptured figures in the reredos.

It was here that Sebastian Wesley, who was organist of the cathedral for several years, composed his two great anthems.

LICHFIELD is one of the oldest dioceses and has one of the smallest and most beautiful of cathedrals. The see, which originally and for some hundreds of years

extended over what we now call the Midlands, dates from 656, and its fourth bishop was the venerated and renowned Chad, who devoted his life to church and people. He died of plague in 672.

Lichfield was an archbishopric in the reign of Offa, but the Primacy returned to Canterbury in 1083. In 1075 the see was transferred to Chester, and later to Coventry. It was restored to Lichfield in 1148.

Nothing remains of the first church which was begun after Chad's death and was finished about 700, when the remains of the pious bishop were translated there from Stow church near by.

The earliest church of which any part now exists is supposed to have been built about 1070, but it has also been credited to Bishop Roger de Clinton (1128). At all events, it is known that it was rebuilt between 1200 and 1275 with a central tower.

The lovely nave of Lichfield is much like that of Westminster Abbey, but smaller. It has been described as "almost absolute

perfection in design and detail." The west front is rich in sculpture, the design embodying numbers of carved figures each in its appropriate niche, and the two stately western towers are similarly decorated. The Norman church appears to have been entirely replaced by the Early English structure in the thirteenth century.

A wealth of ornamentation is found in the transepts. The Chapter House is ten-sided, and is situated on the north side of the cathedral. It has a fine vaulted roof, and is two-storied, the upper (the library) being reached by a circular stairway.

The beautiful and aisleless Lady Chapel was built by Bishop Langton (1300) and when erected was not connected with the main structure. Its windows of Flemish glass are particularly fine. Soon after the presbytery was rebuilt, the church extended towards the east, and the western steeples added.

Bishop Langton also constructed a wall and fosse round the cathedral buildings, which were the scene of three sieges in the Civil War, when the cathedral (which fared worse than most) was converted into stabling for Parliamentary troops. Much of its sculpture was destroyed or defaced, and lead was stripped from the roof.

The badly desecrated cathedral (which was almost in ruins) was restored during the time of Bishop Hacket (1661-70), but some of the work then carried out disappeared in subsequent restorations. The seven beautiful stained glass windows were provided in the east end of the cathedral in 1802, and extensive restoration of both interior and exterior was completed by the opening of the twentieth century.

Besides monuments to its two builders, Bishops Langford and Hacket, there is one to Dr. Johnson, who was born at Lichfield, and a bust of Garrick. Chantrey's famous "Sleeping Children" (exhibited at the Royal Academy, 1817) is found in the south aisle of the choir.

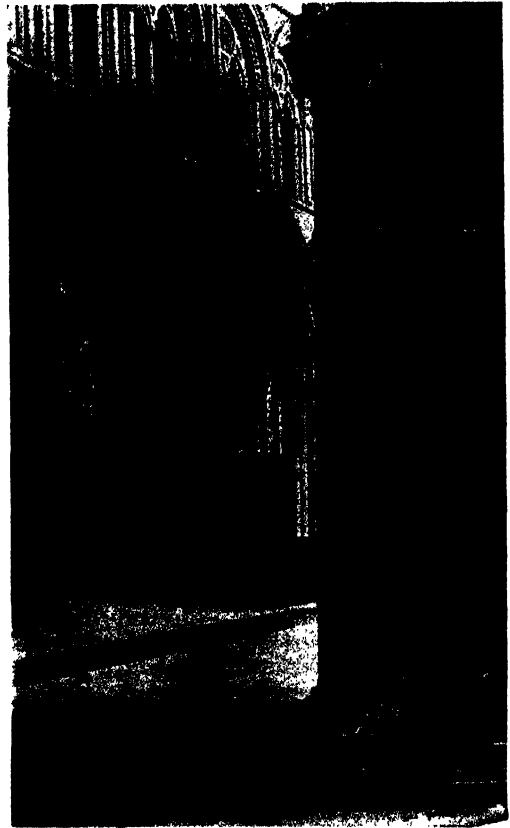
Lichfield is one of the most elegant of our English cathedrals. The exterior is distinguished by its three graceful spires, known as "The Ladies of the Vale."

LINCOLN Cathedral was founded about the year 1075 by Remigius, a Benedictine monk, who, it is stated, had fought at Hastings at the Conqueror's side, and had been

granted the Bishopric of Dorchester. On his removal to Lincoln, he commenced the building of the cathedral, taking as his plan that of the church at Rouen. It was sufficiently advanced to be consecrated in 1092, a few days after his death, and the completion of the work was carried on by his successors.

Like so many of the early churches, it was damaged by fire in 1124, and Bishop Alexander, in repairing the church (to prevent a recurrence), replaced the wooden roof with a vaulted roof of stone. This, however, was subsequently found to weigh too heavily on the walls, and the church was later rebuilt by St. Hugh, Bishop of Lincoln, and consecrated in 1192. The work of rebuilding was continued by his successors up to about the middle of the thirteenth century.

The cathedral, dedicated to the Virgin Mary,



LICHFIELD: THE NAVE ■ This has been fittingly described as "almost absolute perfection in design and detail." It resembles Westminster Abbey, although it is much smaller. (Photo: Underwood.)



LINCOLN: THE CHOIR. The western portion of the Choir is considered the earliest example of the Early English style in this country. The choir stalls are wonderfully carved (Early Perpendicular).

is one of the earliest buildings of pure Gothic style in Europe, and contains examples of all periods from Early Norman down to Late Decorated style. The nave is as fine an example of thirteenth century work as we have.

Doubly cruciform in shape, the cathedral occupies a commanding position above the city. With its three spireless towers (a central tower 271 feet in height and two western towers), it is not unlike York Minster in outline, but the western towers are more dignified. Previous to 1547 the central tower possessed a lofty spire, which was, however, blown down in that year, and to avert a similar danger, the two western towers were deprived of their spires in 1808.

There is a fine west front, the central portion, containing five archways, being of the period of Remigius, as is also the font.

The western portion of the choir, built by St. Hugh, is regarded as the earliest example

of Early English style. The choir stalls are fine specimens of Early Perpendicular work (1360-80).

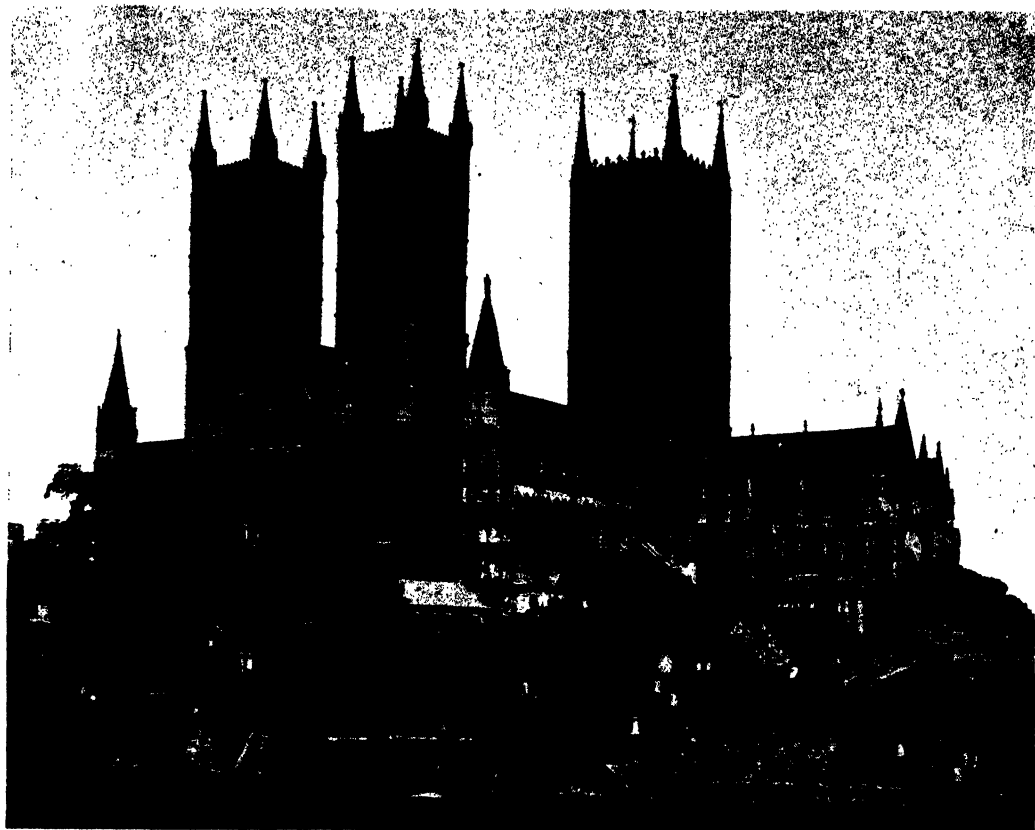
The circular windows at the ends of the north and south transepts, called respectively "The Dean's Eye" and "The Bishop's Eye," are worth notice. They are supposed to date from 1350.

The famous "Angel Choir," completed in 1282, and so called from the figures of angels in the triforium arcade, is really part of the presbytery and contains the shrine of St. Hugh, who died in 1200 and was canonized in 1220. The sculptured figures of angels playing on musical instruments, fifteen on either side, rank among the best specimens of Early English art. Lincoln's famous sculpture suffered severely in the Commonwealth, but probably the position of the angel figures, high in the arcade, saved them in those perilous days.

To the east of the east transept is the beautiful Easter Sepulchre, of the same period. It was customary in those days for every church to



LINCOLN: FROM NORTH-EAST. The imposing central tower is 271 feet in height. It once had a lofty spire, but this was blown down in a great storm in 1547. The chapter house is seen in the left foreground. (Photo: Underwood.)



LINCOLN : FROM THE SOUTH-WEST *The Cathedral is doubly cruciform in design and is distinguished by its three dignified towers. It is one of the earliest purely Gothic buildings in Europe.*
(Photo : Underwood.)

have such a sepulchre, in which was buried a figure of Our Lord on each Good Friday, to be brought forth again with great rejoicings on the following Easter Sunday.

In the south aisle of the choir are to be found the remains of the shrine of Hugh, the Boy Martyr (died 1255).

LIVERPOOL, the most modern of our English cathedrals, is still in course of construction. It is the third Anglican cathedral to be built in England since the Reformation. When completed it will be the third largest cathedral in the world, ranking after St. Peter's at Rome and Seville only. It will be more than twice the size of Westminster Abbey, and capable of seating 7,000 people. The total length of the exterior as planned is 619 feet.

Liverpool was made a separate diocese as recently as 1880, when St. Peter's parish church was assigned as the cathedral. It was decided to erect a new cathedral more suited to the needs of the city in 1900.

The plans of Mr. Giles Gilbert Scott (a grandson of Sir Gilbert Scott, R.A.), who was then only 21 years of age, were selected, and he and Mr. G. F. Bodley were joint architects until the death of the latter in 1907, when Mr. Scott became responsible for the work. The foundation stone was laid on July 19, 1904, by King Edward VII, and exactly twenty years later the choir was consecrated, the ceremony being attended by Their Majesties the King and Queen. About one-third of the building had then been completed, including the choir, eastern transepts and chapter house. After the consecration Mr. Scott, the architect, was knighted by His Majesty.



LIVERPOOL ■ Still in course of construction, the Cathedral was commenced in July, 1904. The choir, eastern transepts and chapter house were consecrated twenty years later. When completed it will be capable of seating 7000 people and be the third largest Cathedral in the world. (Photo: Underwood.)

The cathedral occupies an eminence known as St. James's Mount in the centre of the city, about 155 feet above the River Mersey. In style it is Gothic, the heavily buttressed exterior being carried out in red sandstone; the roofs of the choir, chapter house and lady chapel are covered in copper. The lady chapel was the first portion of the cathedral to be built.

The choir consists of three main bays, each 152 feet long, divided by large buttresses. In the western bay are the choir stalls; the central bay contains the bishop's throne and clergy seats; and the eastern bay forms the Sanctuary, which is divided from the choir by a bronze railing. The reredos, which is part of the east wall, bears panels in relief depicting the life of Our Lord. The choir, with the adjoining transepts 52 feet in length as well as in width, form the first portion to be completed and consecrated, and lead to the central space, 190 feet by 87 feet.

The nave, like the choir, will be aisled, and nave and choir will be of equal length. A central tower will be built over the central space which will be about two and a half times the height of the choir.

The north-east transept is the memorial to Liverpool's sons who made the supreme sacrifice in the Great War. The four sides of the Cenotaph, which is in black marble, bear carved shields and canopied figures, which support a glass and bronze casket containing the Roll of Honour, in which are inscribed upwards of 40,000 names.

MANCHESTER ■ ■ Much of the fascination and charm of our cathedrals is due to the fact that they take us back in imagination over many a century. This imaginative faculty is necessary in order to visualize, in the busy part of the industrial city of Manchester where its cathedral stands, the moated grange of a thegn's hall, bounded on north and west by the rivers Irk and Irwell, where first a Saxon church had stood.

Little is known of this ancient church, beyond the fact that it was in existence about the seventh century. It was replaced in the thirteenth century by one in the Early English style, and some remains of this church, discovered in 1872, lead to the conclusion that

it was of considerable magnificence. It was removed in the fifteenth century.

Henry V gave Thomas de la Warre permission to collegiate the church in 1421, and it was the first collegiate church in the county. De la Warre's baronial hall became the college residence, and under John Huntingdon, its first warden, a new choir (Perpendicular) was built.

Much of the beautiful work in the cathedral is due to its third warden, James Stanley, afterwards Bishop of Ely, as is also the octagonal Chapter House, the choir screen and east window, and the present clerestories and roofs of nave and choir. The nave was completed by Ralph Langley, who succeeded Stanley.

The exterior was refaced in the nineteenth century, the red sandstone of which it was built having become much worn with the passing of time. The tower was then constructed, three porches added, and other extensions made. The only part of the original stonework in the nave is the arch leading to the tower.

Manchester Cathedral is remarkable for its width—115 feet. The outer aisles of the nave

are built on the site of four chantry chapels. The aisles show an example of fine arcading.

The western tower was rebuilt between 1864 and 1868, and the nave arcades and clerestories reconstructed between 1872 and 1874.

Perhaps the outstanding feature of the church is the woodwork in its choir stalls, which is in many ways unique. The carved misereres and canopies are really superb. There are no fewer than seventeen screens. Those in the Lady Chapel (about 1440), the Jesus Chapel (1506), and the restored choir screen are particularly beautiful.

The roof of the nave is worthy of special mention: each of the principals being supported by carved angels, those on the north side holding wind instruments and those of the south side stringed instruments. This feature is reminiscent of the Minstrels' Gallery of Exeter Cathedral.

The church, dedicated to the Glorious Virgin, and the Holy Martyrs, St. Denys and St. George, was made a cathedral in 1847 when the bishopric was created.



MANCHESTER *♣* The Cathedral occupies a site where once stood a thegn's hall. There was a Saxon church there in the VIIth century. The Cathedral is remarkable for its great width—115 feet. (Photo: Underwood.)



NEWCASTLE-ON-TYNE: THE WESTERN TOWER
This unique lantern tower is of the late XVth century and a fine example of Gothic architecture of the period. (Photo: Underwood.)

NEWCASTLE-ON-TYNE ■ ■ The old parish church of St. Nicholas, which became the cathedral of Newcastle-on-Tyne when a separate diocese for the county of Northumberland was formed as recently as 1882, is a fourteenth century structure, with a beautiful fifteenth century spire.

Osmund, Bishop of Salisbury, is credited with the foundation of the church in 1091. Beyond the fact that it was given to the Canons of Carlisle by Henry I little appears to be known about it.

The present church has a short and narrow nave to which aisles, wider even than the nave

itself, are later additions. There was probably a tower (taken down later) over the crossing of the nave and transepts. The width of the chancel was doubtless increased to correspond with the nave and aisles after the Norman structure was erected. There is a crypt under the north transept.

The church suffered severely by fire in 1216, and nave and transepts were rebuilt about the middle of the fourteenth century. There are western aisles to both the short transepts. The chancel was rebuilt about 1370.

The beautiful western lantern tower, which is such a gloriously distinctive feature of the church, is a fine example of late fifteenth century architecture.

The two-storied extension on the south side of the chancel (1735) consists of vestries over which is a library.

NORWICH, like Salisbury, has a cathedral so dignified and beautiful that it is difficult to visualize the city without its noble and lofty-spined edifice.

The original see of the first Bishop of East Anglia was at Dunwich in Suffolk, and about 669 it was divided, but afterwards re-united at Elmham. Bishop Herfast, a chaplain of William the Conqueror, transferred the see to Thetford in about 1075, and some twenty years later it was removed to Norwich.

The foundations of the present church (dedicated to the Holy and Undivided Trinity) were laid in 1096 by Bishop Herbert de Losinga, who built the greater part of it. Bishop Herbert died in 1119, and was buried in his church. His effigy appears over the door of the south transept. The work was carried on by his successors. It is known that the nave and west front as far as the central tower were in existence in 1145, and probably the church was completed in the twelfth century. Much of this early work still remains, and the cathedral embodies some of the most impressive Norman architecture in the country. The choir (Perpendicular style) retains the apsidal form in which it was built by Bishop Herbert. The only other apsidal choir is at Peterborough. A familiar and striking feature of the cathedral is its heavily buttressed east end.

The west front was considerably altered in the time of Bishop Alnwick (1426-36), and his executors were responsible for the large Perpendicular window which now contains

a memorial to Dean Stanley, who died in 1849.

The beautiful and massive Norman nave is 250 feet in length. Some interesting twisted columns are among those supporting the fourteen arches. The glorious stone vaulting was the work of Bishop Lyhart (1446-72), and the beautifully carved roof bosses, of which there are no fewer than 329, depict stories from the Scriptures.

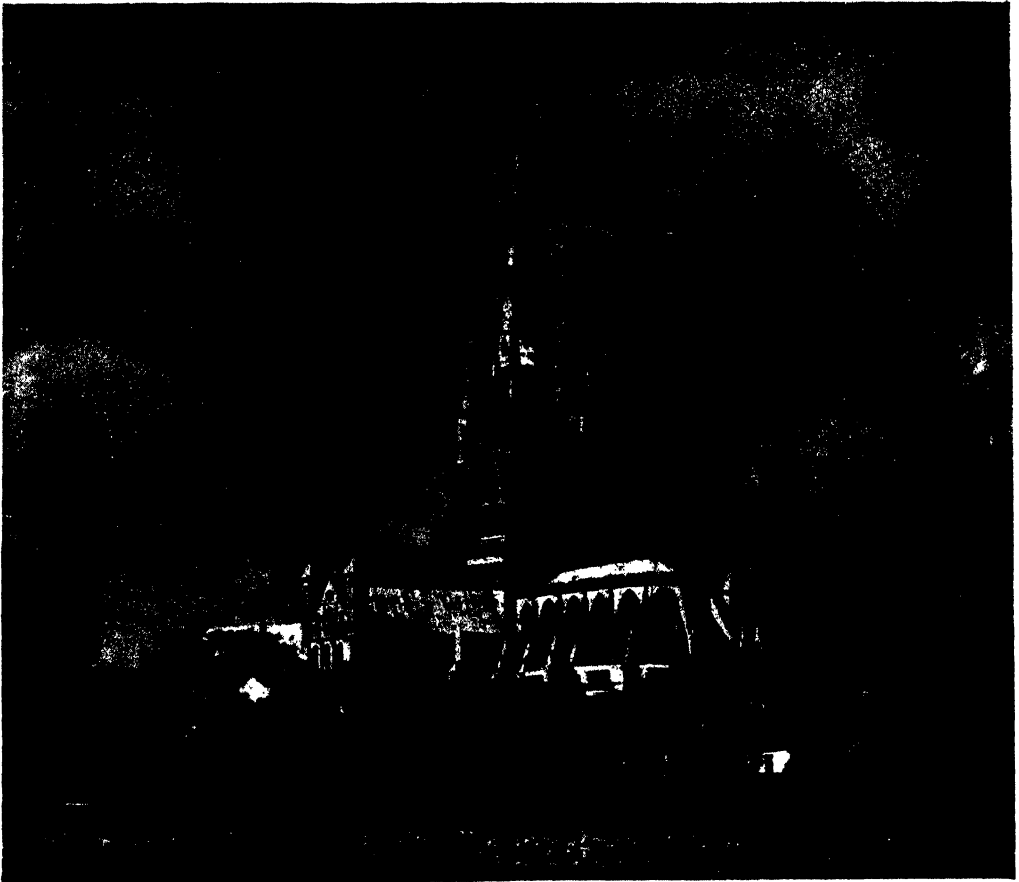
A certain amount of renovation has been necessary. The spire, erected about 1290, was blown down in 1361, and in falling damaged the clerestory and Norman presbytery. It was erected again in timber by Bishop Percy, and demolished in a thunderstorm in 1463, and later (1482) replaced by the beautiful crocketed spire which is such a graceful

feature of the cathedral to-day. It is 315 feet in height and, with one exception (Salisbury), is the highest in England.

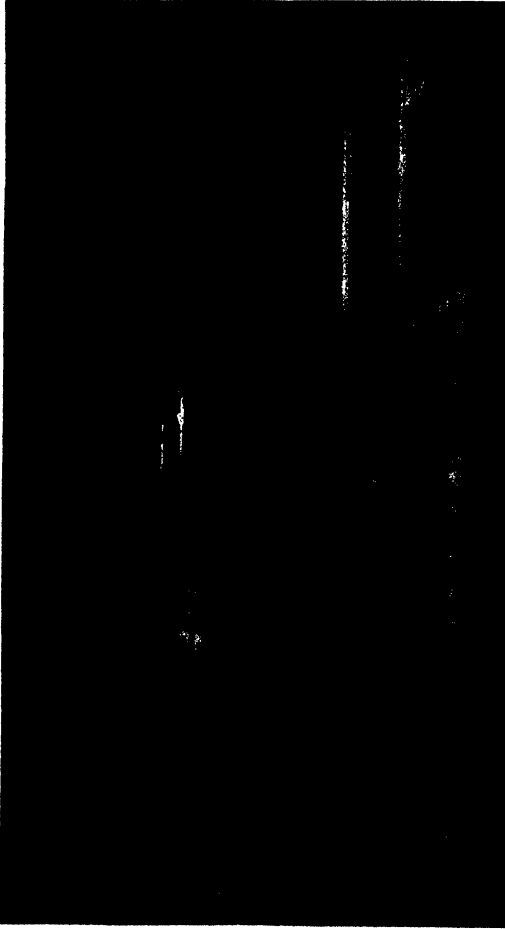
In reconstructing the clerestory, the opportunity was taken to provide better lighting, and there is little doubt that the builders were influenced by the clerestory of Gloucester presbytery, which had then been recently rebuilt.

As at Gloucester, the new presbytery was made higher than the nave, and adds dignity to the interior effect. Here side by side are curvilinear and perpendicular windows.

Norwich, like so many of our cathedrals, has suffered in past centuries from both fire and riot, and it is recorded that in 1272 the cathedral was fired by the citizens. It also



-EAST ■ The glorious crocketed spire (315 feet in height) dates from 1482. ing feature of the Cathedral is the flying buttresses of the east end.
(Photo: Underwood.)



NORWICH ▯ *View from the Choir Triforium.*
(Photo: Underwood.)

suffered badly in the days of the Civil War (1634), when the Puritans threw down monuments, smashed windows, burnt vestments, and even defaced the stonework.

The cloisters, said to have been 133 years in building, were completed by Bishop Alnwick.

In the seventeenth century a successful attempt was made to remodel the Norman piers of the presbytery and replace the semi-circular arches by the depressed four-centred arch.

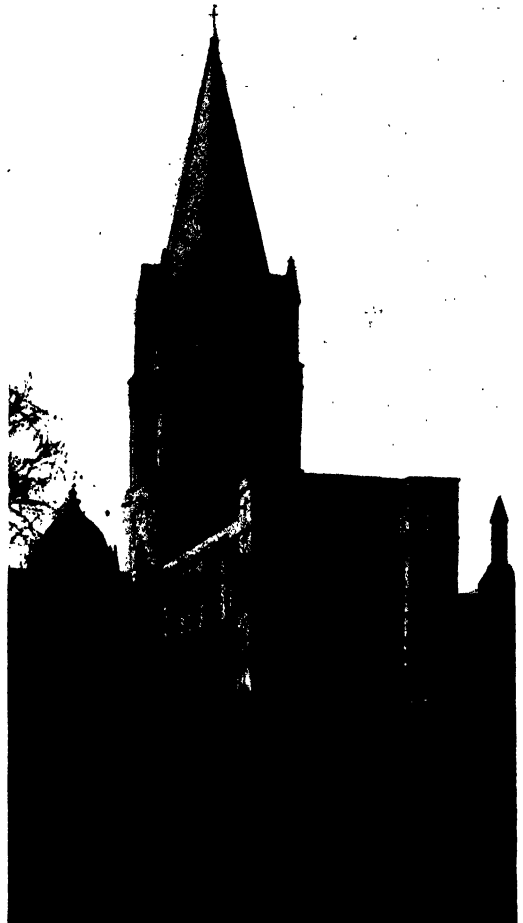
The vaulted roof is one of our architectural treasures. The contrast between the well-lighted choir and the subdued nave has a restful charm of its own.

Some delightful carving is seen in the canopied stalls and misereres in the choir,

which are in an excellent state of preservation.

The length of the cathedral is 407 feet and the width of the nave with aisles 72 feet.

OXFORD ▯ ▯ One of the smallest of English cathedrals, the beautiful cathedral of Christ Church, Oxford, and chief church of the diocese, dates back to Saxon days and is said to owe its origin to St. Frideswide, who died about A.D. 740. Her remains were removed to Christ Church in 1180, and her story is depicted in stained



OXFORD: EAST END ▯ *The Cathedral of Christ-church is said to owe its origin to St. Frideswide (died A.D. 740). The main fabric of the church was commenced in 1160 and finished about twenty years later. One of the smallest of English Cathedrals.*
(Photo: Underwood.)

glass by Burne-Jones in a window of the Latin Chapel. A new shrine was dedicated for the saintly relics in 1289, and in 1480 another, more elaborately carved, replaced it. In 1870 some portions of the second shrine were discovered in the Lady Chapel.

The main fabric of the church was commenced about 1160 and finished in 1180. It doubtless included the great Norman arches much as they are to-day. The work appears to have proceeded from 1190 to 1245, when the tower was added to and the first stone spire in England placed upon it. The Chapter House was rebuilt and the Lady Chapel and Transeptory Chapel added about this time. The Chapter House was restored in 1879. It is a good specimen of Early English work, and has some beautiful lancet windows. There is a fine Norman doorway which gives access to the Chapter House from the cloisters.

The new eastern chapel of the north transept was built (the old one having been pulled down) between 1315-60 (Curvilinear period), and is known both as the Latin Chapel and the Divinity Chapel. The eastern chapel of the south transept was added, and to improve the lighting some larger windows were provided about this time in place of the old Norman windows. A little later some large Perpendicular windows were installed.

The whole church was made fireproof in the Tudor period by stone vaulting over the choir, transepts and nave, and about this time the cloisters were rebuilt.

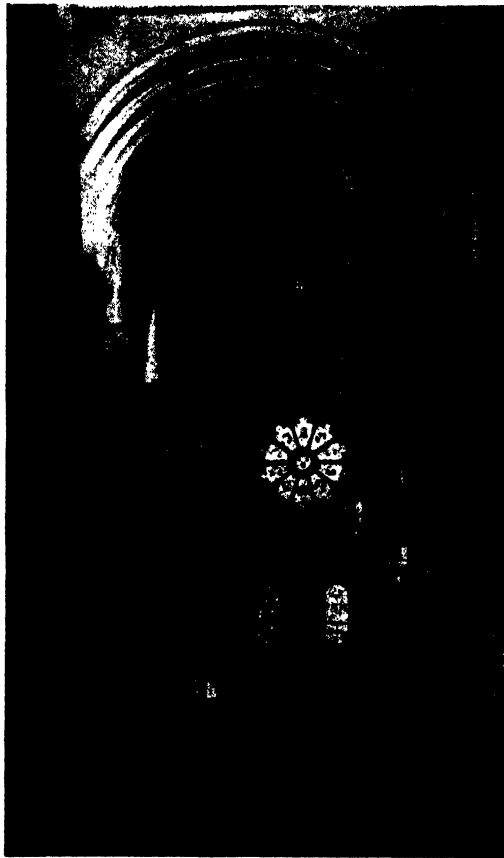
In 1522 St. Frideswide's Priory was surrendered to Henry VIII, and by him transferred to

Cardinal Wolsey, who is recorded as having accompanied Queen Katharine on her visit to the shrine of St. Frideswide in 1520. Wolsey pulled down the three western bays of the nave and proceeded to found a Cardinal's College on an extensive scale. The work commenced in 1525, but before Wolsey's ambitious scheme fully materialized, he was disgraced, and the King took the revenues and founded King Henry VIII's College. The church was later (1546) attached to the see of Oxford, the diocese (first established at Osney Abbey) having been created in 1542, and it was then named the Cathedral Church of Christ in Oxford.

The cathedral appears to have remained in much the same condition as Cardinal Wolsey left it until 1630, when it is recorded that workmen engaged on alterations

"to adorn it" found many "ornamental stones of marble" bearing Saxon engravings, which were regarded by the Dean and Chapter as "old superfluous stuff, and unhandsome," and discarded.

Interesting features of the cathedral are the wonderful fan-traced Tudor ceiling of the choir, believed to be the work of Wolsey's craftsmen, and its great Norman pillars; the Jacobean pulpit, a wealth of Flemish glass (seventeenth century), the five Burne-Jones windows (1859), and the beautiful sandstone and rosso antico reredos, which was an anonymous gift to the cathedral. The Lady Chapel, with its sixteenth century nave roof, the Latin Chapel, and the Watching Chamber for St. Frideswide's shrine, will also arouse the interest of the visitor.



OXFORD ■ Interior showing Choir with its wonderful fan-traced Tudor ceiling believed to be the work of Wolsey's craftsmen. (Photo: Underwood.)

The exquisitely carved episcopal throne on the south side of the choir is modern. It is to the memory of Archbishop Wilberforce.

St. Lucy's Chapel on the east side of the south transept contains a curious "Becket" window of the fourteenth century. It is said that the head was obliterated from the figure of the murdered prelate in obedience to a royal command.

The windows and the arcading at the east end of the cathedral were rebuilt by Sir Gilbert Scott in 1871, the new work being carried out in delightful harmony with that of the Norman period.

It was at the Cathedral Church of Christ that Cranmer heard the mock papal sentence, and Charles I returned thanks to God for his victories.



PETERBOROUGH: THE NORTH TRANSEPT *of The Cathedral provides an excellent study of arches. This transept is a fine specimen of English Romanesque style. The ornamentation of the windows is of later date.*
(Photo: Underwood.)

PETERBOROUGH became a new diocese in 1541 when it was separated from the see of Lincoln and selected by Henry VIII as one of the bishoprics created after the dissolution of the monasteries. The monastery church of St. Peter was then made the cathedral.

It is known that as long ago as 655 a Benedictine monastery dedicated to St. Peter (from which presumably Peterborough takes its name) was founded. It was destroyed like many other of the fenland foundations by the Danes in 870. It would appear to have been rebuilt about a hundred years later, and soon after the Conquest it was sacked by Hereward the Wake and the Danes under Sweyn.

The monastery church, however, apparently survived in part, for there is a record of its destruction by fire in 1116. It was refounded the following year, when the present building was commenced.

The aisleless apse is a feature of particular interest at Peterborough, as the retention of this essentially Norman feature is unusual.

The work seems to have been carried on by stages until it was completed in the early part of the thirteenth century. The foundations of the second Saxon church, burnt in 1116, were uncovered during the restoration of the cathedral, 1887-88. Some portions of the cloisters and other monastic buildings still remain.

The outstanding feature of Peterborough Cathedral is its magnificent western portico. There are three gables, supported by lofty and deeply-recessed arches (Early English) and on either side towers with spired and corner turrets (1200-38). Over the porch is a chapel to Thomas à Becket.

It is recorded that a Lady Chapel was commenced in 1272 to the east of the north transept, and was apparently one of the most beautiful of its period, but it was taken down after the Civil War and the material used to repair damage wrought by Cromwell's troops. Besides defacing the structure, they destroyed stalls and other woodwork, the altar and the stately reredos, which by all accounts was an exceptionally beautiful work. The stained glass was all destroyed, and this was by no means the full story of the damage by the soldiers who, in the year 1643, were quartered in the cathedral for a time.



THE WEST FRONT *The outstanding feature of Peterborough Cathedral is its main west front of three gables ; supported by lofty and deeply recessed arches, flanked by spired turrets. The design is impaired by not embodying the four towers originally intended*
 (Photo : Underwood.)



RIPON: FROM THE SOUTH-EAST *One of the smallest of English Cathedrals, Ripon has a history of some 1200 years. Originally both the central and western towers had spires.* (Photo: Underwood.)

The Norman nave is separated from the aisles by finely clustered piers and arches in the same style. It has wooden vaulting of the twelfth century. The choir is also Norman.

The eastern chapel is of the fifteenth century.

The central tower of the Norman building was taken down and rebuilt about the middle of the fourteenth century.

Catherine of Arragon, the first wife of Henry VIII, was buried here, as also was Mary, Queen of Scots, after her execution at Fotheringay near by. The remains of the latter were afterwards (1612) removed to Westminster Abbey. A stone in the south aisle of the choir indicates the place where the body of the unfortunate lady was interred on July 30, 1587, and where it remained for a quarter of a century.

Peterborough Cathedral affords an excellent study of arches, illustrating every transitional period in architecture from Norman to Perpendicular.

RIPON, although one of the smallest and least imposing of English cathedrals, can boast a history of no fewer than 1200 years, and is, moreover, linked with the name of a great churchman, St. Wilfrid, who founded one of his monasteries there and built his church in 699. It is said that even before that time there existed a religious house on the site of the present cathedral at Ripon, of which St. Cuthbert had been guest-master.

Of Wilfrid's early Saxon church the crypt still remains, under the crossing of the transept in the present cathedral, and access to it is gained by stone steps from the nave. It is doubtless here that St. Wilfrid was eventually laid to rest. It is a cylindrically vaulted cell of simple construction, and is entered by a narrow doorway.

Through the division of the Diocese of York in 678, Ripon became for the time a see. The present bishopric dates from 1836.

In the middle of the ninth century Wilfrid's church suffered, as did so many others, from

the Danish raids, and for some time subsequently the monastery would appear to have been deserted.

Archbishop Odo of Canterbury (942-959) is also credited with having started to build a church on the site, which was destroyed by the Normans in 1069.

The cathedral, which is dedicated to St. Peter and St. Wilfrid and is cruciform in design, embodies various styles of architecture.

The earliest part of the present building is a portion of the Chapter House and the basement under it, on the south side of the choir, which are Norman, and are supposed to belong to a church which was commenced by Thomas of Bayeux, Archbishop of York. The existing cathedral, however, consists chiefly of work of the twelfth and thirteenth centuries. It was commenced by Archbishop Roger (1154-81), and is in Transitional Norman style. To this period belong the nave and portions of the choir. The nave was aisleless until the sixteenth century.

The western front and towers are carried out in Early English style, probably by Arch-

bishop Walter de Grey (1215-55), and towards the close of the century the eastern portion of the choir was rebuilt in Decorated style. The Lady Chapel is a little later.

The cathedral has a heavily buttressed exterior. The square central tower and two western towers at one time carried spires, each not less than 120 feet in height, but the central spire (added in 1454), having been blown down in 1660, and causing considerable damage to the roof and choir stalls, it was thought advisable to take down the western spires. Their removal accounts for the somewhat stunted appearance of these square towers.

The transitional Norman arches under the central tower were only partly converted to Perpendicular style; the work would appear to have been left uncompleted owing to lack of funds.

The nave was taken down and rebuilt and the aisles added early in the sixteenth century. Its width, with arches, is 87 feet.

Some remarkable and beautiful wood carving is to be seen in the choir stalls, and the choir screen is a fine piece of work (Perpendicular).



ROCHESTER: FROM THE NORTH WEST *Completed in 1177, the Cathedral includes Norman work of an earlier Church in the central doorway of the west front—a fine survival of the architecture of the period.*
(Photo: Underwood.)

The cathedral, like so many others, suffered in the Civil War, but particularly in the loss of some fine fourteenth century glass.

The fabric of the church was found to be sadly in need of restoration in the middle of the nineteenth century, and the work was carried out by Sir Gilbert Scott between 1862-76, when the arcading below the east window was brought to light.

ROCHESTER The bishopric of Rochester was founded by Ethelbert, King of Kent, early in the seventh century. The cathedral was originally the Priory Church of St. Andrew.

Bishop Gundulf (1077-1108) is credited with rebuilding the church. Some of Gundulf's work survives in the nave and crypt of the cathedral, and later work of the Norman church remains in the sculptured central doorway in the west front, a striking survival of the architecture of the period. In the clustered columns on either side of the doorway are effigies of Queen Maud (right) and Henry I (left). The cathedral was completed in 1177. The choir was enlarged in 1215, when its beautiful stained glass windows were installed, and from this start in the east end of the cathedral much of the old Norman structure has by stages been altered or replaced by Early English style, and affords some fine examples of the work of the period, of which the square-ended choir and the groining in the crypt are notable.

Apparently the cathedral had no central tower until about the middle of the fourteenth century. The

tower then erected had a short spire which was taken down in 1825 as being unsafe, and as recently as 1904-5 the steeple was built, in which a peal of eight bells has been hung.

The stone screen between the nave and choir is fourteenth century; it took the place of an oak screen erected in the previous century. There are a number of chapels and some monuments of considerable interest.

A good deal of general restoration work was done under Sir Gilbert Scott between 1871 and 1875, and the west front was restored 1888-90, when the statues on either side of the Norman doorway were added.

The see of Rochester is one of the oldest in the country, and also one of the smallest.

ST. ALBAN'S ABBEY, like many another cathedral, is built upon the site of a former church. Its history goes back to the year 793, when King Offa, who had treacherously murdered Ethelbert, King of East Anglia, is said to have had revealed to him in a vision that, as an act of penance, he was to seek out the body of England's proto-martyr, St. Alban, and erect a monastery in his honour. This original monastery church, entrusted to Benedictine monks, fell into ruins at the time of the Conquest, and was replaced by a magnificent abbey, considerable portions of which still remain.

The greater part of the present structure was built by Abbot Paul of Caen (1077-93) and it was extended and altered from time to time by his successors. Cardinal Wolsey was its thirty-eighth Abbot. At the dissolution of the monasteries in



ROCHESTER: SOUTH AISLE OF NAVE Here are five arches of the original building by Bishop Gundulf (1080-1089). (Photo: Underwood.)



ST. ALBAN'S: FROM THE SOUTH-WEST ■ *The outstanding feature of the Cathedral is its great length—550 feet. The bricks of the tower were brought from Verulamium in Norman times. (Photo: Underwood.)*

1539 it became a parish church. It assumed the status of a cathedral when, in 1875, St. Alban's became a separate diocese.

The cathedral is of all styles of architecture from Saxon, through Norman, to the Perpendicular. It is mainly built of Roman tiles, including the fourteenth century Lady Chapel. In the triforium of the transepts appear Saxon balusters, whilst in the nave and transepts and tower is early Norman work, and in the south transept are built up the fragments of a late Norman doorway. The Norman bays are 800 years old. The cathedral has been well called an architectural handbook, written in brick and stone.

The church was repaired in 1832 and completely restored in 1870-78, the work being undertaken by Sir Gilbert Scott.

The bricks of the tower, which is 144 feet in height, were brought from Verulamium in early Norman days.

The cathedral is remarkable for its great length (550 feet), which is only exceeded by Winchester. It also stands higher above sea

level than any other cathedral. The extreme width of the nave is given as 75 feet, and the oak ceiling as 66 feet from the floor level.

The great west front is imposing in appearance, and one of the most interesting portions of the building is the south transept, with its glorious lancet window, the "Five Sisters."

In the interior there are many features of interest, of which perhaps the most magnificent is the altar screen, which is said to rival even that of Winchester, and to be the finest example of fifteenth century workmanship in the world. It was designed by Abbot John of Wheathamstead and set up by William Wallingford, 1464-76. Much damaged in Puritan times, it has since been admirably restored. The screen contains exquisite figures, and the beauty of the central crucifix is famous.

The north transept, the supposed place of St. Alban's death, has a great wheel window, glowing in colour. Here are the stone columns from the Saxon church founded by Offa, and

the ancient tiling is preserved in the floor. This transept is a memorial to Bishop Claughton, first bishop of St. Alban's.

To the east of the presbytery in the Saint's Chapel is the shrine of St. Alban. This shrine was almost completely destroyed in Reformation times, and was restored partly with recovered pieces of the old shrine in the nineteenth century. The pavement here has evidently been worn by the knees of innumerable pilgrims. The carved oak gallery on the north side of the chapel was used as a watch tower by the monks in order to safeguard the treasures of the shrine.

St. Alban, England's first martyr, was a soldier and a citizen of Verulamium, and was accused, in the year 303, of giving shelter to the Christian priest Amphibalus. He was scourged and dragged along the ancient causeway across the Ver to the top of the hill, and there put to death. The priest suffered the same fate. A door at the side of the watching gallery leads to the shrine of Amphibalus, which, unfortunately, has suffered severely at the hands of iconoclasts.

The great tower at the intersection of the transepts is practically as it was when erected by Paul de Caen in 1077. It houses a peal of eight bells.

The choir stalls suffered destruction when the abbey was dissolved in 1539, and further damage was done by the Puritans in the Civil War, when part of the church was utilized as a military prison. The present choir stalls are as modern as 1902.

The Lady Chapel and the Ante-chapel leading to it are both beautiful. The former is

a delightful example of work of the Decorated period, and is stone-vaulted. For some 300 years it was in use as a Grammar School. It has been completely restored. The Ante-chapel has a marble floor and some good arcading.

SALISBURY ■ ■ The outstanding incident in the history of Salisbury Cathedral was its removal from the site of

Old Sarum about a mile distant, where the old Romanesque Cathedral stood within a fortress, to a site in the meadow which now constitutes the peaceful Cathedral Close.

The see at Old Sarum dates from 1075, but the diocese was actually much older, having been formed by the fusion of the see of Sherbourne with that of Wiltshire.

The removal from Old Sarum to the site of the present cathedral had been under consideration for some years before it actually took place, and it was Bishop Poore (formerly of Chichester and later of Durham) who was largely instrumental in bringing about the change.

Salisbury Cathedral was founded about 1220, and such good progress was made that it was dedicated to the Blessed Virgin in 1258.

Besides being the only existing cathedral church erected on virgin soil, it is perhaps the most complete example of the English Gothic style in cathedral architecture. Its plan, embodying a double transept, is symmetrical and its setting harmonious. The noble and lofty octagonal spire is the pride of the countryside. The length of the cathedral is about 450 feet.



ST. ALBAN'S: SOUTH AISLE ■ This view exhibits some of the fine Norman work in the south transept. (Photo: Underwood.)



SALISBURY *♣* The only existing English Cathedral Church erected on virgin soil, and possibly the most complete example of the English Gothic style in cathedral architecture. (Photo: Underwood.)

The tower has three stages with pinnacled turrets at its angles, and with the spire has a height of 404 feet. The upper part of the tower, and the spire, were erected in 1330-40. Owing to a subsidence the latter is two feet out of the perpendicular. The tower was completely restored in 1898. There is little doubt that the steeple was no part of the original scheme, and probably what was first contemplated was a low "lantern" tower.

The west front has a fine window, and the three stories ornamented with over a hundred and twenty statues give it something of a continental appearance.

The Lady Chapel was the first part of the cathedral to be completed. Its exterior represents the purely Early English style. The clustered columns of Purbeck marble and the pointed arches are in delightful harmony.

The imposing nave with its unadorned pillars has ten bays and is coldly impressive. It is 229 feet long by 78 feet wide and 81 feet in height. The vaulting is magnificent. Some beautiful stained glass windows were removed

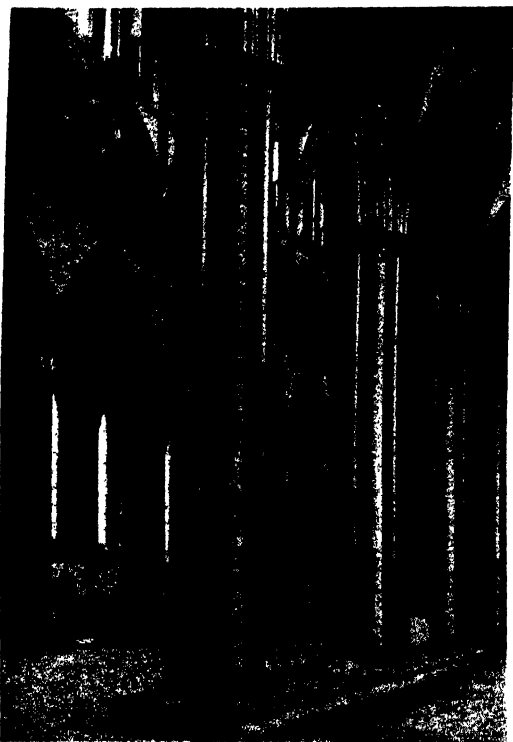
during the "restorations" by Wyatt in the eighteenth century.

Thomas Fuller (once a Prebendary of the cathedral) says in his *Worthies*: "The Cathedral of Salisbury is paramount in this kind, wherein the Doors and Chappells equall the Months, the Windows the Days, the Pillars and Pillasters of Fusill Marble (an ancient art now suspected to be lost) the Hours of the year, so that all Europe affords not such an Almanack of Architecture."

In 1668 considerable restorations were carried out to the cathedral by Sir Christopher Wren, and various alterations to the interior were made in 1777-89. General restoration of the church was undertaken by Sir Gilbert Scott in 1859-64.

It was when the choir was being restored about ten years later that the exquisitely painted roof of the choir and Lady Chapel was brought to light on a covering of wash being removed.

A beautiful brass screen separates the nave from the choir. The reredos (Scott) is of alabaster with shafts of Purbeck marble.



SALISBURY : THE NAVE ■ *The unadorned clustered pillars are a feature of the Nave, which is divided into ten bays, and is 229 feet in length.*
(Photo : Underwood.)

In the transepts are to be seen some fine stained glass windows. Some of this glass was found hidden away on the roof of the Lady Chapel, where it had been for over a century.

The cloisters, on the south-west of the nave, which form a quadrangle 181 feet square, and are as perfect as any in the country, exhibit some delightful arcading. The outstanding features of the octagonal Chapter House are the tracery of the windows and the clustered pillars. Here are to be seen some interesting sculptures illustrating biblical events.

Pepys, the famous diarist, wrote in 1668 : " The Minster most admirable, as big, I think, and handsomer than Westminster, and a most large close about it, and houses of the officers thereof and a Palace for the Bishop."

Many interesting monuments are to be found in the transepts, including those of successive Bishops of Salisbury ; Izaak Walton, author of *The Compleat Angler* ; Richard Jefferies, the great nature lover ; besides several historical celebrities.

Salisbury Cathedral is as rich in literary association as it is in architectural beauty, for it is Trollope's *Barchester* and Hardy's *Melchester*. Dickensians will recall how in *Martin Chuzzlewit* Mr. Pecksniff's pupils were counselled to draw and re-draw this beautiful edifice from all points of view.

SODOR AND MAN ■ ■ The see of Sodor and Man claims to be the oldest in Britain, having been founded as long ago as the year 447 by St. Patrick. He appointed one of his followers, who took the name of Germanus, to the bishopric, and after him the cathedral of St. Germain's is named.

In 1113 the diocese was united with that of the Sodorenses, or Southern Islands—now the Hebrides—and from this time there is an unbroken succession of Bishops of Sodor and Man. In the twelfth century it was joined to the diocese of Trondhjem in Norway.

Three centuries later Man was separated from the Sodorenses and became part of the Province of York, but the name of Sodor had



SALISBURY : SOUTH AISLE OF CHOIR.
(Photo : Underwood.)

in the meantime been given to Peel Islet and was retained. The title "Sodor and Man" is said to be the result of a mistake made by a legal draughtsman who was apparently not aware that Man was ecclesiastically called Sodor, and the actual title of the see at the present time is, *Bishop of the Isle of Man, of Sodor, of Sodor and Man, and of Sodor of Man.*

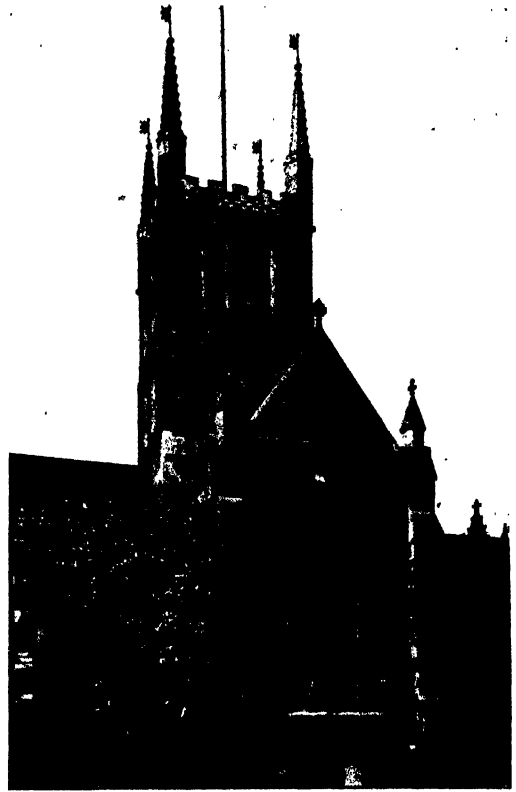
Very little is known about the earlier cathedrals of the diocese, beyond that there was formerly a cathedral church of St. Patrick as well as that of St. Germain. The ruins which now remain are of the cathedral dedicated to St. Germain, situated on Peel Islet. The oldest part of the cathedral is the choir, which is of Lancet design and is believed to have been the work of Bishop Simon (1226-47), who is buried there. The nave, aisles, and transepts are of later date. The total length of the church is 114 feet, the nave being 52 feet in length.

There is a crypt beneath the cathedral which was used until the eighteenth century as an ecclesiastical prison and Quakers were confined there during the persecution in the seventeenth century.

The cathedral is cruciform in design, with a central tower. Its ruin is in large measure attributable to Bishop Thomas Wilson (1663-1755) who was remarkable for an episcopate longer than any other in the Church of England, and for his translation of the gospel into the Manx language. Bishop Wilson is said to have stripped the lead from the roof of the cathedral in order to provide material for roofing an adjoining parish church, thus exposing the building to the elements and expediting its ruin. Occasional deanery services are still held in the ruins of the cathedral.

At the present time the Chapel of St. Nicholas at Bishops court serves as the Cathedral Chapter. A suggestion made some years ago for raising Peel parish church to cathedral status has not yet materialized.

SOUTHWARK ■ ■ St. Saviour's Church, known to the myriads of Londoners who pass daily over London Bridge, is said to have a thousand years of history behind it. It became the cathedral of the diocese of Southwark which was created in 1905. It belonged to the eleventh century Priory to St. Mary Overy, which was founded as a convent of sisters and

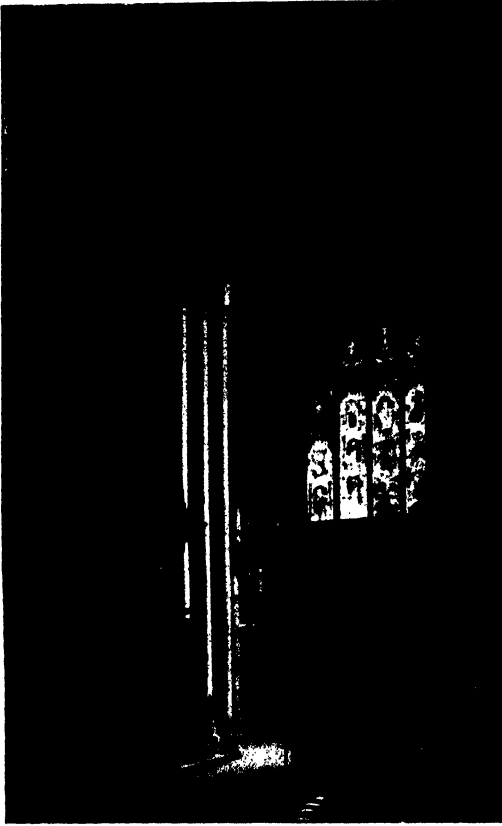


SOUTHWARK: FROM THE SOUTH ■ St. Saviour's Church was created a Cathedral in 1905. It is familiar to the many Londoners who daily cross the River Thames by London Bridge.
(Photo: Underwood.)

apparently obtained its revenue from a ferry across the Thames at this point.

St. Swithun of Winchester changed the convent to a college of priests, and later it became a Priory foundation. It was destroyed by fire and rebuilt in the early thirteenth century, there being an aisled choir, transepts, and an aisled nave with tower at the crossing.

The church again suffered by fire and was repaired in 1390. In 1469 the stone vault of the nave fell and was replaced by one of oak, which was taken down about 1830, as some of the timbers were found to have decayed, and owing to delay in replacing it the church suffered considerably. The nave and aisles were later taken down to about seven feet from the ground, and in 1839 rebuilt "in the Gothic of the day," which found no favour in any quarter, and was later replaced by a new nave in similar style (thirteenth century) to that existing before



SOUTHWARK : THE TRANSEPT.
(Photo : Underwood.)

demolition. It was re-opened in 1897, and the new work was dedicated in 1905 when the church was raised to the status of a cathedral.

The Harvard (St. John's) Chapel, in Gothic style, was built in 1907 at the cost of the members of the famous university of the United States, in memory of John Harvard, the founder, who was baptized here in 1607.

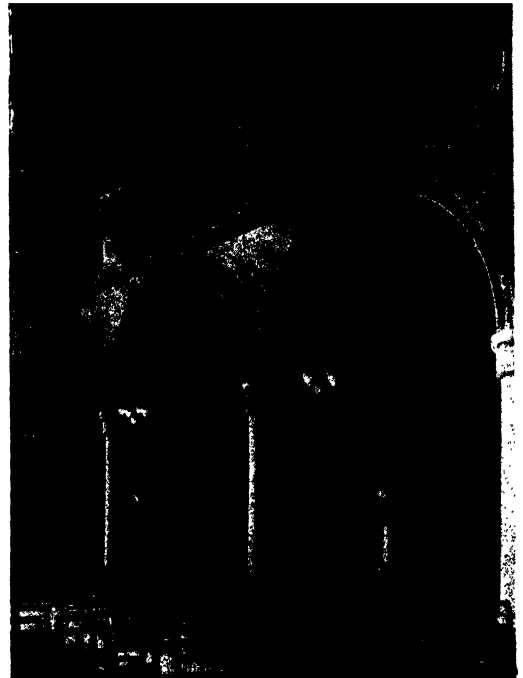
Among the numerous monuments in the church is one to John Gower (1408), called by Chaucer "The Moral Gower," and one to William Shakespeare, "an inhabitant of this parish" (unveiled in 1912 by Sir Sidney Lee), is to be found in the nave. The younger brother of the immortal bard is buried in the cathedral.

Southwark is rich in literary associations. Dr. Johnson attended service in the church, and there is a window to his memory, also one to Oliver Goldsmith, who lived in the parish.

Chaucer, "who made Southwark romantic," is similarly commemorated, as is John Bunyan, who preached there.

The church is mentioned by the famous diarist, Pepys, who says, "So over the fields to Southwark. I spent half an hour in St. Mary Overy's church, where are fine monuments of great antiquity."

SOUTHWELL *■ ■* The Minster church of St. Mary, which was founded in 630, is the seat of the diocese of Southwell created as recently as 1884, which comprises the counties of Derby and Nottingham. The cathedral is a cruciform edifice with a central and two western towers and, though not perhaps as stately as some other cathedrals, it is one of the most perfect structures of the Norman period in this country. Excepting the choir, presbytery, and Chapter House, it is practically as it was when completed in 1150. The transepts are of the early twelfth century, the choir is of the thirteenth, and the stone screen of the fourteenth century, but the

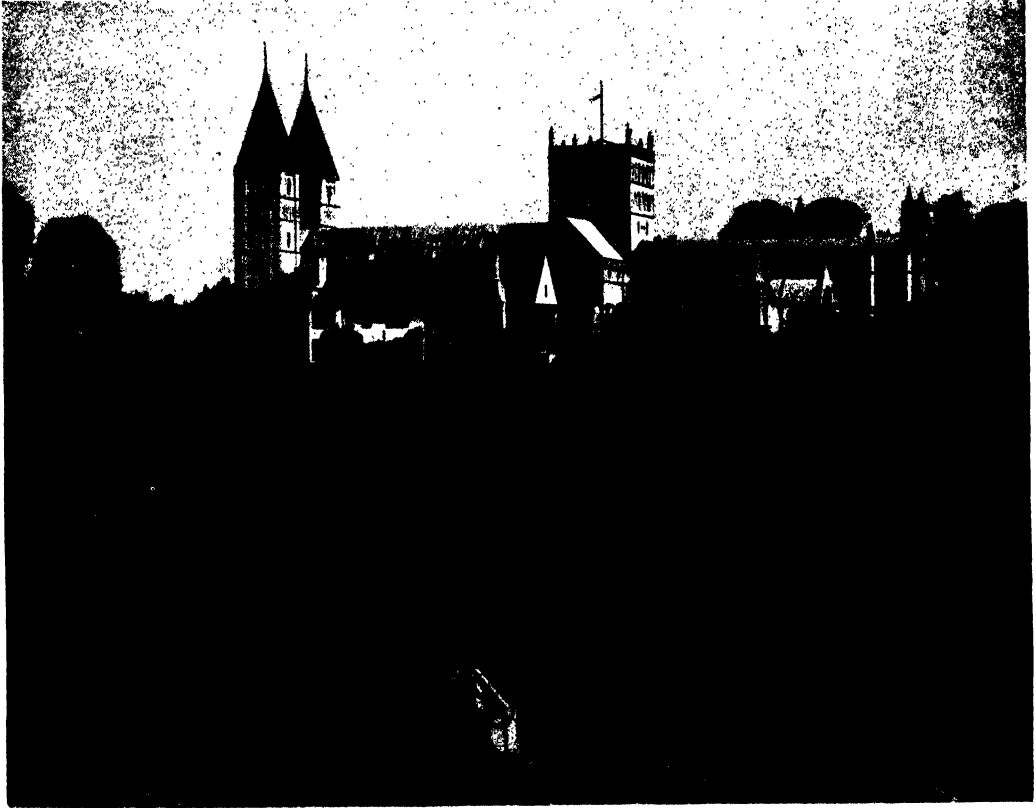


SOUTHWELL : THE NAVE ARCADE *■* The short cylindrical pillars are distinctive, as are the mouldings on the arches. (Photo : Underwood.)

various styles of architecture from Early Norman through Early English to the Decorated in the Chapter House, and Perpendicular as represented by some of the imposing windows, are so blended as to produce a wholly harmonious effect.

Somewhat unusual features in a Norman structure are the circular clerestory windows and the small oblong windows lighting the triforium chamber.

The feature of outstanding interest about Southwell Cathedral, however, is its octagonal Chapter House. It was built about 1200 (a full decade before the famous Chapter House at York Minster) and authorities claim that the Southwell Chapter House is superior. Whereas that of York is vaulted in wood, the majestic vault of Southwell Chapter House is of stone, and both are built without the support of a central column.



SOUTHWELL: FROM THE SOUTH *The Church is one of the most perfect structures of the Norman period and remains practically as when completed in 1150. It became a Cathedral on the creation of the diocese of Southwell in 1884. (Photo: Underwood.)*

The central tower is imposing and in harmony with the general exterior. It is supported by four large arches. The aisled nave (1108-40), 136 feet in length, and the transepts are contemporary.

The present choir is about twice as large as the original Norman choir. It was extended between 1233 and 1294. The choir screen and sedilia are particularly fine.

It may be described as a masterpiece of Gothic work, both the structure and decoration being fully developed examples of the period. The opinion has been expressed that some of the best work of English stone carvers may be seen here, particularly in its delightfully sculptured capitals. The carved portraits are supposed to be of actual Southwell characters of the period.



SOUTHWELL: THE CHOIR ■ *The present Choir (XIIIth century) is about twice as large as the original Norman choir. It was extended between 1233 and 1294.*
(Photo: Underwood.)

• The doorway giving access to the Chapter House is enriched with some wonderful carving, which has been fittingly described as "one of the most beautiful specimens within the range of Gothic art."

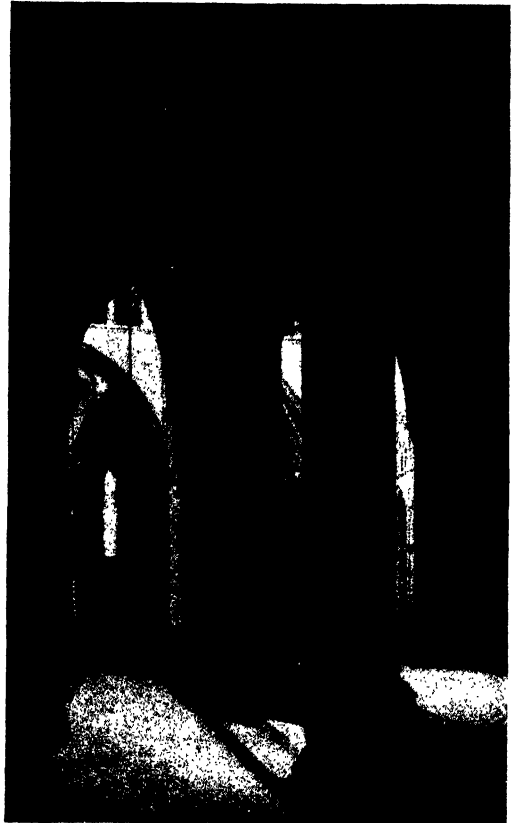
In the church may be seen the tombs of several Archbishops of York.

TRURO ■ ■ It is strange to reflect that Cornwall, which contains, at Perranzabuloe, the ruins of perhaps the oldest Christian church in England, and into which Christianity was introduced as early as the fourth century, should possess one of the newest of cathedrals, and the first completed in post-Reformation days.

Cornwall, which in the tenth century was a separate see, was united a century later with the diocese of Devon with its see at Exeter. It was not until the year 1876 that the dioceses were again separated, and the parish church of St. Mary's, Truro, built in 1518 on the site of

two previous churches, was named as the cathedral church. With the exception of the south aisle, St. Mary's church was pulled down in 1880, and the foundation stones of the cathedral were laid in May of that year by King Edward VII with full Masonic ceremony. The choir, transepts, baptistery and part of the nave were consecrated in 1887, and the whole nave in 1903.

The style of the cathedral is Early English, and its architect, Sir J. L. Pearson, R.A., expressed his desire of erecting "a building which should bring people to their knees when they came within the doors." It has a lofty central tower, two western spires, a choir with aisles and eastern transepts, and a nave of eight bays on either side with triforium and clerestory. The Baptistery is worthy of note. Its carved groined roof is supported by pillars of Bath and Polyphant stone, and its pavement is of local marble. The windows commemorate



TRURO: THE SOUTH CHOIR AISLE.
(Photo: Underwood.)

the life and labours of the missionary, Henry Martyn, born at Truro in 1781. It is pleasing to find here a tribute to one whose work among Cornish miners is still remembered, in the stained-glass window depicting John Wesley preaching in the Gwennap Pit. The "Book of Remembrance," containing the names of Cornishmen who gave their lives in the Great War, has its place beneath this window.

The south aisle, which is all that remains of the old parish church, is divided from the cathedral by a wrought iron screen. The altar dates from 1624. The aisle has a fine wagon roof, and there is an interesting inlaid eighteenth century pulpit. A letter of thanks from King Charles I to the people of Cornwall, dated 1643, is to be found in the south aisle.

Visitors may obtain a good view of the cathedral interior from under the central tower. To the east is the altar, with its delicately carved reredos depicting the Crucifixion and Our Lord glorified, and on either side biblical subjects. The lofty choir has a vaulted roof, double arcaded triforium, and a graceful clerestory. The pulpit embodies figures of Our Lord and Old and New Testament saints. In the north choir aisle is "The Way of the Cross," a striking sculpture in terra cotta.

The external length of Truro Cathedral is about 300 feet, the width of nave and aisles 76 feet, and interior height 70 feet. The central tower and spire are 250 feet in height, and commemorate the late Queen Victoria, whilst the western towers, named by royal permission after King Edward VII and Queen Alexandra, are 204 feet in height.

The first bishop of the see was Dr. Edward White Benson, consecrated at St. Paul's Cathedral in 1877. He became Archbishop of Canterbury in 1882.

WAKEFIELD ■ ■ The diocese of Wakefield was formed in 1888, when All Saints' Parish Church was made the cathedral. Like many others, it evolved from an old Norman cruciform structure.

The north and south aisles were added in the twelfth and thirteenth centuries respectively, and in the following century extensive reconstruction was put in hand, necessitated by the collapse of the central tower, which, however, was not rebuilt at that time.

The present tower was built in the early fifteenth century, some feet from the church, and the nave was extended to join up with it. The chancel and aisles were rebuilt in 1470 and the clerestory added, and about this time the transepts disappeared as the nave arches were further widened to the transept width.

There is a fine screen separating the choir and nave, and the woodwork of the choir stalls is particularly good.



TRURO: WEST FRONT ■ One of the newest of English Cathedrals and the first completed in post-Reformation days. Besides the two western towers, which have spires, there is a lofty central tower. (Photo: Underwood.)

There has been considerable restoration of the older fabric in recent years.

Early in the present century the cathedral was enlarged by the extension eastwards of transepts and a Lady Chapel, under which are provided a Chapter House and vestries.



WELLS: AS SEEN FROM THE MARKET PLACE.
(Photo: Underwood.)

WELLS owes much of its beauty to the harmonious grouping of the cathedral church of St. Andrew with its surroundings. It is neither crowded with in-harmonious buildings, nor is it isolated. Amid close, cloister, lake, and stately elms its grey time-worn towers have a perfect setting.

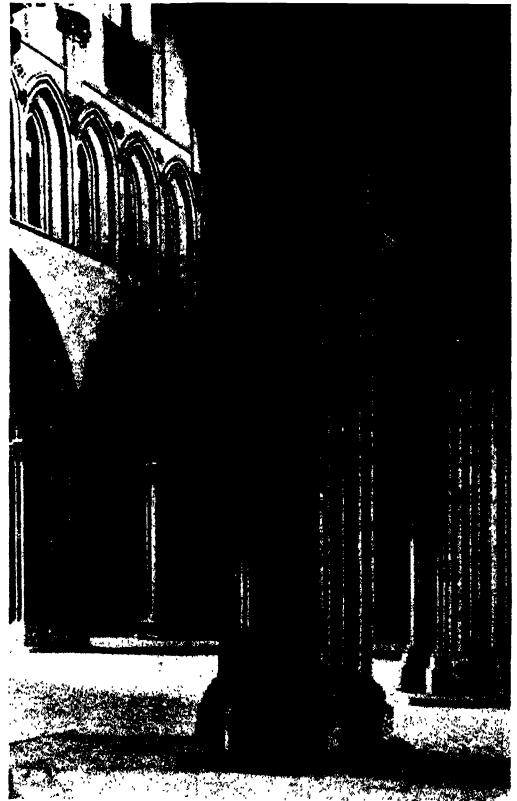
The diocese was created in 909 at the same time as that of Exeter. The cathedral is said to date from the episcopate of Bishop Reginald (1135-66), to whom the eastern bays of the nave, western bays of the choir, and the two transepts are attributed.

Succeeding bishops continued the work, and the beautiful west front, consisting of nine tiers of sculpture and embodying about 300 figures, was added during the period of Jocelin of Wells. Some of these figures are as much as eight feet in height, and in addition

there are smaller figures of angels and saints, kings and queens of England, bishops and church benefactors, and a large representation of the Resurrection and the Last Judgment.

This great frontal was originally illuminated in silver and gold and the splendour of colour. It is indeed difficult to visualize what the glory of the front must have been in those days. "There can," says Mr. Hutton, "never have been anything like it in England, nor perhaps in the world." Speaking of this masterpiece of art, Canon Church writes: "We are here in presence of one of the monumental records of man's genius and art, mysterious in its origin, telling a story in stone of the Unseen World, such as Dante sang in undying verse later in that century which produced this creation in our midst."

Jocelin died in 1242 and was buried in the choir of the cathedral, where are to be found the



WELLS: IN THE NAVE. *The Nave, divided into ten bays by clustered pillars, is delightful in its symmetrical proportions.* (Photo: Underwood.)



WELLS: WEST FRONT *The Cathedral has a wonderfully harmonious setting amid close, cloister, lake and stately elms. The glorious west front is the outstanding feature in this "beautiful Cathedral in a city of peace."*
(Photo: Underwood.)

monuments of other bishops who contributed to the building of the church.

The west front is, of course, the outstanding feature of this "beautiful cathedral in a city of peace," but there is much to admire about the whole structure, and the sense of proportion appears everywhere to have been studied. The graceful central tower and the north porch are surely perfect, and it is pleasing to notice that the critical Ruskin was charmed with the noble pile. The cloisters on the south of the nave are an embodiment of cool and peaceful meditation.

The oldest part of the present cathedral consists of the nave, transepts, and piers and arches of the western bays of the choir, much of which was built in the time of Fitzbohun, who became bishop in 1171. It is the most advanced of all cathedral designs of the late Transitional period.

Although it is one of the lowest of the cathedrals, the interior is beautifully in keeping with the exterior. The feature which perhaps first strikes the visitor is the unusual inverted arches of the central tower. The nave, divided into ten bays by graceful pillars, is delightful in its symmetrical proportion. The capitals of some of the clustered pillars exhibit quaint and wonderful carving, and no small sense of humour has been shown in depicting some of the figures.

The Golden Window over the High Altar, which shows the reclining figure of Jesse, from whom springs the Vine, its branches showing the line of David, is a fine example of fourteenth century workmanship. The Blessed Virgin is depicted in the centre, and above is the Crucifixion.

The Lady Chapel (1320-26) has a polygonal apse. It contains some specimens of



WINCHESTER: EXTERIOR OF CHOIR FROM SOUTH. Two centuries, 1320-1520, were occupied in building a new Choir to take the place of the original Norman. (Photo: Underwood.)

fine old glass. The "Quarter Jack" clock in the north transept is a feature of interest, depicting, as it does, a mimic tournament which takes place at the striking of each hour.

Beautiful work is to be seen in the presbytery, and the vaulting behind the choir contains some wonderful workmanship, as does that of the Lady Chapel. The stone stairway in the Chapter House and Vicar's Close has been described as the "most perfect flight of stairs man may set foot on."

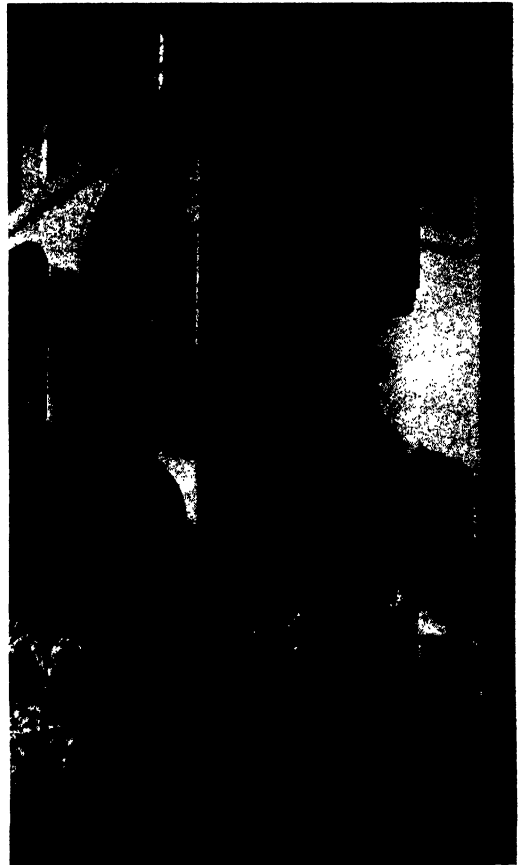
For many years the diocese had two cathedrals, one at Bath and one at Wells. That at Bath was served by monks of the Benedictine abbey, and since these were suppressed by Henry VIII, the bishop has been but in name Bishop of Bath.

WINCHESTER, rich in history from Saxon days, has a priceless possession in its venerable cathedral church of the Holy Trinity, which is the longest cathedral church in England.

It is said that the first building on its site

was a monastic church founded as early as A.D. 164 and destroyed by fire in 206. The first Bishop of Winchester was Birinus, who offered himself to Pope Honorius for the conversion of Southern England, and brought Benedictine monks with him to Winchester. The well in the crypt of the present cathedral is supposed to be the spot where converts were baptized by Birinus. After his consecration the see created at Dorchester, in Oxfordshire (660), was removed to Winchester in 676.

According to an old record in the Ashmolean Museum, Oxford, the Chapter of the foundation of Winchester continued about 300 years. In the meantime Winchester became under King Egbert the principal city of England. Benedictine monks and their convent remained

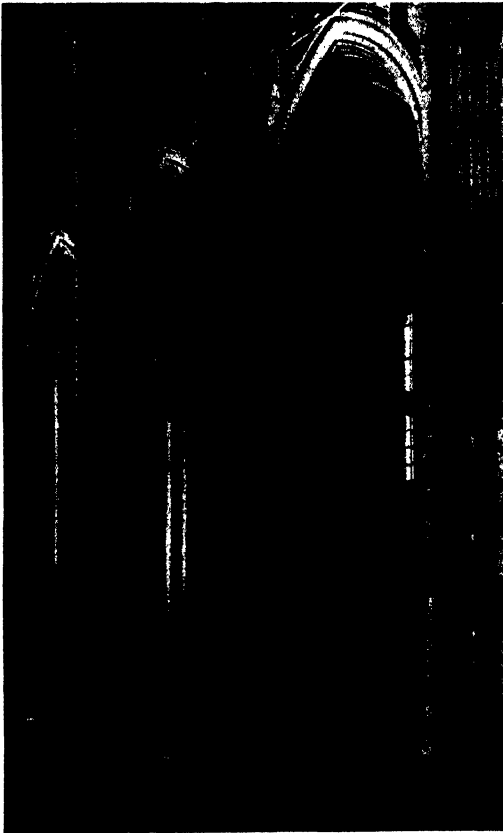


WINCHESTER: THE SOUTH TRANSEPT. Two periods of Norman work are found in this transept, where portions of the aisles have been shut off, forming chapels, chapter room, and treasury. (Photo: Underwood.)

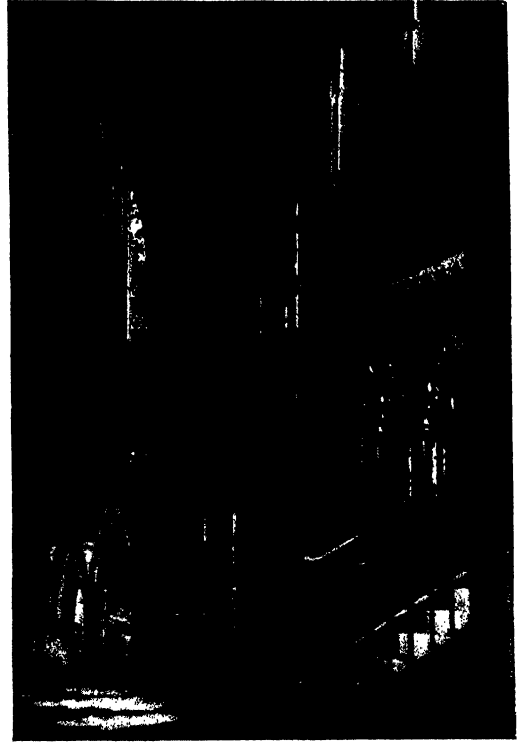
there until after the Reformation. The first cathedral was added to by St. Swithun, Bishop of Winchester (838-62), famed for his supposed influence upon the weather, but no part of the Saxon church survives. It is said that Aethelwold and Aelphege built a second cathedral.

In 1097 Walkelin, the first Norman prelate of Winchester and a cousin of the Conqueror, commenced a new cathedral which was completed in 1093, when the shrine of St. Swithun was translated there. The shrine, crypt, and part of the choir belong to this period. The typically severe Norman plan of Walkelin's church can be seen by entering the crypt.

The tower of the church fell in 1107 and was rebuilt, so that in the transepts there are two distinct periods of Norman work, the plain vaults and smaller pillaring of the original structure, and the ribbed vaults and heavy



WINCHESTER: THE NAVE ARCADE *William of Wykeham is assumed to have been the architect of this example of Perpendicular work.*
(Photo: Underwood.)



WORCESTER: THE CHOIR FROM THE AISLE.
(Photo: Underwood.)

piers, the latter being put in to carry the extra weight of the tower when it was rebuilt.

The graceful eastern aisles were added by Bishop Godfrey de Lucy (1189-1204) in order to afford additional space for the shrine of St. Swithun, and the aisle walls of the choir extended. The Lady Chapel was enlarged in the fifteenth century by Prior Hunton, and here a mixture of styles of architecture is represented. Prior Silkstede who succeeded Prior Hunton did much to improve and beautify the Lady Chapel.

Winchester is particularly rich in chantries, chapels, and monuments. In the centre of the choir is the tomb of William Rufus. The chantries of William of Waynflete, the founder of Magdalen College, Oxford, and of Cardinal Beaufort, son of John of Gaunt, are behind the reredos.

The Norman choir was replaced between 1320 and 1520, and the work proceeded so slowly that in the present choir there are both Decorated and Perpendicular styles. This long period of work is probably explained

by the fact that in 1346 the condition of the nave gave cause for anxiety and its reconstruction was taken in hand. The arch supporting the east window is particularly fine, and exhibits some richly carved arcading. The screens on either side of the choir, erected by Bishop Fox (1500-28), are exceptionally beautiful, combining Late English, Gothic, and Early Italian Renaissance styles.

As stated, work on the nave was commenced in 1346 and was completed in 1486. William of Wykeham is assumed to have been its architect until his death in 1404, and it was due to his genius that so much of the Norman pillars and walls was embodied in the scheme. His work is a glorious example of Perpendicular architecture.

The cathedral contains a wealth of beautiful old woodwork and the choir stalls are deserv-

ing of special mention. The old carved stone font is fine old Norman work.

Winchester Cathedral still retains many of the characteristics of the great Norman church. Its low tower and long nave suggest a solidity which is typically English. In later years the foundations were found to be defective and these have been very skilfully strengthened, an achievement which has preserved to future generations one of the finest of our architectural possessions.

WORCESTER The see of Worcester was created in the year 679, when Archbishop Theodore divided the large diocese of Lichfield into five. Worcester had a strong missionary



WORCESTER: FROM THE RIVER SEVERN The Cathedral embodies various styles of architecture throughout four centuries. The magnificent central tower (Perpendicular) dates from 1374. (Photo: Underwood.)

influence on the central Kingdom of Mercia which was largely heathen, and some three hundred years later the College of Clergy became a great Benedictine monastery. Wulstan, who was made its Prior and later its Bishop, was the only Saxon bishop who was allowed by the Norman Conqueror to retain his see.

It was to Bishop Wulstan's design that the church was built, and although he did not live to see it completed, the crypt, which is said to be the most beautiful in the world, still remains. The presbytery, and part of the tower, main transepts, and nave were finished before he died, and what still survives of his work is a good example of Early Norman style.

The circular Chapter House is in Decorated Norman style, of which there are also traces in part of the nave, near the west end. The two bays at the west end are said to be among the most perfect specimens of the Transitional Norman style of the late twelfth century.

The church suffered considerably by the all of its tower in 1175, and by fire in 1202,

and was rebuilt in Early English style and re-dedicated in 1218. Henry III was present at this dedication with his nobles. Rebuilding proceeded in succeeding years. The seven eastern bays on the north side of the nave are in the Decorated style, whilst the south side, the north porch, the tower and cloisters are in the Perpendicular style. The central tower was erected in 1374.

Prince Arthur's Chantry, built by Henry VII to contain the remains of his eldest son Arthur, has some fine carving.

Worcester Cathedral has met with many vicissitudes during its long history. Thirty-two of its altars were destroyed at the Reformation, leaving only one remaining, and the rich shrines of St. Wulstan and St. Oswald were spoiled and the saintly relics burned. It was also plundered at the time of the Commonwealth, when much of the roofing was taken for lead and timber.

The cathedral was restored between 1660 and 1666, and its apparently modern exterior is due to a second restoration (1857-77) when the soft sandstone, which had been badly



ST. EDMUNDSBURY AND IPSWICH: NORMAN DOORWAY AND CATHEDRAL *St. James' Parish Church (Bury St. Edmunds) became the Cathedral of the new diocese of St. Edmundsbury and Ipswich created in 1914.*
(Photo: Underwood.)

defaced by time and patched in places during the preceding two centuries, was wholly refaced. The south wall of the north-east transept was retained unrestored for historical reasons. The east end is modern.

The best view of the interior is to be obtained from the west end, showing the harmonious blending of the various styles of architecture throughout four centuries. The cathedral has a picturesque position on the banks of the Severn.

A magnificent peal of bells, twelve in number, was installed in the tower in 1873.

THE NEWER CATHEDRALS ■ ■

In quite recent years a number of new bishoprics have been created in order to provide for the spiritual needs of ever-growing populations in various parts of the country. In such cases the most suitable

parish church has been selected as the cathedral church, with a view to its enlargement or alteration to meet episcopal needs when opportunity offers, or as a temporary seat for the bishop until such time as a new edifice more fitting for the requirements of the diocese can be provided.

The following is a list of the bishoprics founded from the year 1914, giving the dates of the foundations, and the names of the churches selected as the temporary cathedrals.

- 1914. Chelmsford, St. Mary the Virgin.
- 1914. Sheffield, St. Peter and St. Paul.
- 1914. St. Edmundsbury and Ipswich, St James (Bury St. Edmunds).
- 1918. Coventry, St. Michael and All Angels.
- 1920. Bradford (Yorks.), St. Peter.
- 1927. Guildford, Holy Trinity.
- 1927. Portsmouth, St. Thomas.



COVENTRY ■ This is one of the newer Cathedrals, the diocese having been created in 1918, when the parish church of St. Michael and All Angels was selected as the Cathedral. (Photo: Underwood.)

GLOSSARY

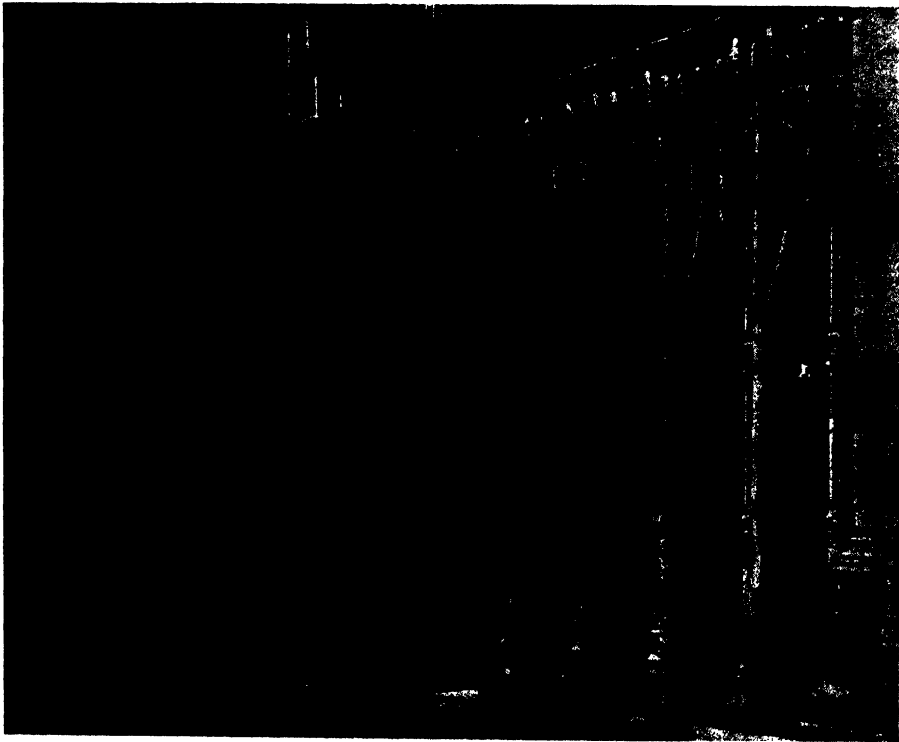
- AMBULATORY.**—The processional aisle at the back of the high altar.
- APSE.**—The eastern termination (semi-circular or polygonal) of a choir or its aisles, or of a transept.
- ARCADE.**—A series of arches.
- BAY.**—A notched or indented parapet.
- BOSSES.**—Ornamented keystones of a stone ceiling.
- BUTTRESS.**—A projecting support to a wall or tower.
- CAPITAL.**—The head part of a column or pillar.
- CATHEDRAL.**—Any church (large or small) which contains the seat (*cathedra*) of a bishop.
- CHANTRY CHAPELS.**—Private chapels; in which were chanted masses for the repose of the soul of the founder.
- CHAPTER HOUSE.**—A room in a cathedral or convent where the chapter meets.
- CHOIR.**—(1) That part of the church where the clergy or monks sat, or (2) The whole eastern limb of the church.
- CLERESTORY.**—The upper storey of a church. Also the row of windows in the upper storey.
- CLOISTER.**—An arched or roofed walk for recreation running round the walls of certain parts of a cathedral or monastery.
- CROCKETS.**—Tufts of leaves arranged in bands.
- CRUCIFORM.**—Built in the form of a cross.
- CRYPT.**—The underground portion of a church.
- DOMED.**—A hemispherical roof raised over the middle of a building.
- FAÇADE.**—The principal external elevation of a building.
- GROINED VAULT.**—A vault which, instead of ribs, has sharp edges or arrises.
- LADY CHAPEL.**—Chapel dedicated to the Virgin Mary.
- LANCETS.**—Sharp, pointed windows, in the shape of a surgeon's lancet.
- LANTERN.**—A little dome raised above the roof of a building to give light, and to serve as a crowning to the fabric.
- MISERERE OR MISERICORD.**—A carved bracket beneath the movable seat of a stall.
- MULLIONS.**—Vertical bars in a window.
- NAVE.**—The western limb of a church, including or excluding its aisles.
- PARAPET.**—A low wall, not embattled, but with a horizontal upper surface, at the foot of a roof.
- PIERS.**—The supports of arches, sometimes cylindrical, at other times either polygonal, or clusters of columns. Sometimes masses of masonry ornamented with shafts.
- PILLAR.**—A detached column for support.
- PINNACLES.**—Small spires employed to weight buttresses, etc.
- PLINTH.**—The pedestal at the base of a pier or shaft, or wall.
- PORCH.**—A covered walk or entrance enclosed by columns.
- PRESBYTERY.**—(1) The sanctuary, or (2) The whole of the space between the ritual choir and the east end, i.e., sanctuary plus retro-choir.
- RECESSED.**—Formed by the receding of a wall.
- REREDOS.**—The screen at the back of a high altar.
- ROOD.**—The crucifix.
- ROOD LOFT.**—A beam, carrying the rood, placed above the rood-screen. The place of the rood-screen was at the west end of the ritual choir.
- SANCTUARY.**—That part of the church where the altar is situated; the place between the ritual choir and the high altar.
- SCREEN.**—A partition in a church carried up to a certain height.
- SEDILIA.**—Seats for the priest and his assistants on the south side of the sanctuary.
- SHAFT.**—A slender column.
- SHRINE.**—A tomb; a reliquary.
- TRANSEPT.**—A cross arm of a church.
- TRIFORIUM.**—(1) The space between the vault and the lean-to roof of an aisle, or (2) The arcade in front of it.
- TURRET.**—A little tower attached to a building and rising above it.
- VAULT.**—An inner roof of stone or wood.



LINCOLN ■ The Cloisters, built in the 13th Century. (Photo: Underwood.)

LIST OF CATHEDRALS

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RIPON *The Choir Screen.* (Photo: Underwood.)

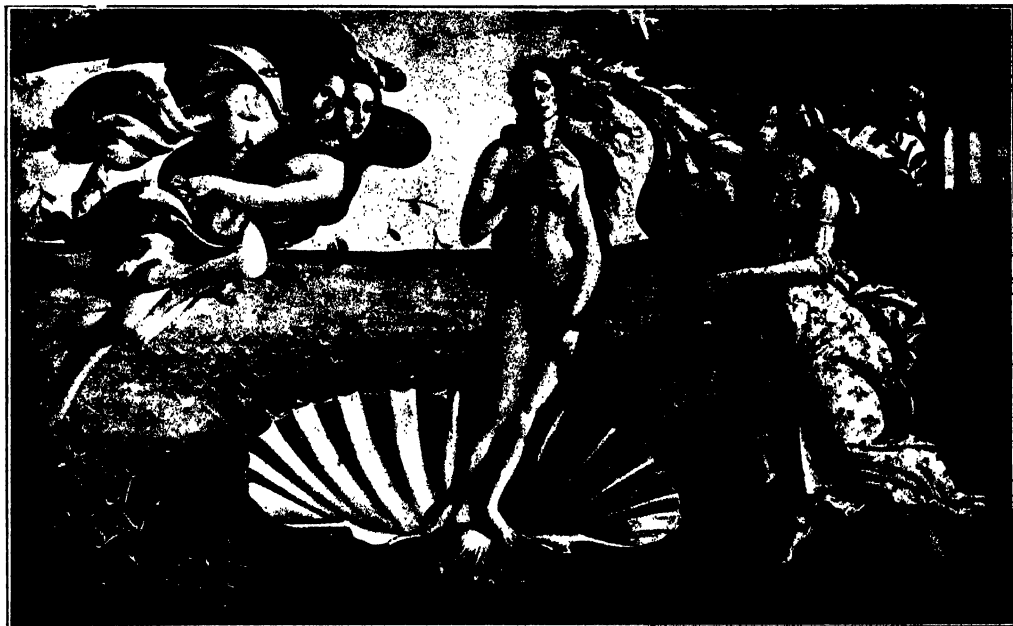
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MYTHOLOGY

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DIANA THE HUNTRESS *Hunting was the favourite pastime of the Greek Artemis (Latin Diana). She is a moon-goddess, and is the only daughter of Zeus and sister of Apollo. (The Louvre Museum, Paris.) (Photo: Hachette.)*

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THE BIRTH OF VENUS *A charming painting by Botticelli, one of the greatest artists of the Renaissance. The Goddess of Love was born of the sea-foam. Her birth took place somewhere near the coasts of Phœnicia, whence she was carried over the waves in a large shell to the island of Cyprus. Later she took up her terrestrial residence in the island of Cythæra, near the coast of Laconia. (Uffizi Gallery, Florence.) (Photo: Anderson.)*

MYTHOLOGY

By ERNEST GRANGER

THE RICHARDS PRESS LTD.



HERACLES (HERCULES) *Ø The most famous of the many statues of Heracles, who symbolises the constant struggle of mankind against the forces of Nature, is the one shown e. Known as the Farnese Hercules, it may be seen in the museum at Naples. (Photo : Brogi.)*



ZEUS, APOLLO AND PEITHO *At the top of the wall surrounding the "cella" (central portion) of the Parthenon Phidias carved a long frieze of bas-reliefs representing the Panathenian Procession. The most beautiful portions of this frieze were transported to London in 1816 by Lord Elgin and have now found a resting-place in the British Museum. The above illustration shows three deities of Olympus waiting to receive the "peplos" woven once every four years as a garment for the statue of Athene Polias. (Photo : Hachette.)*

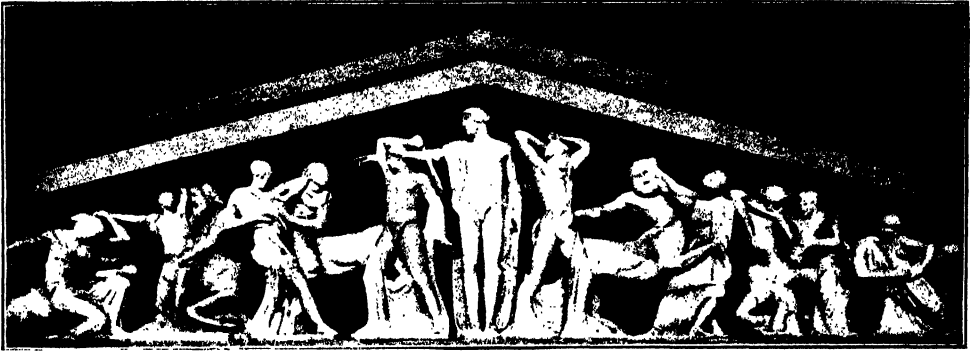
MYTHOLOGY

CHAPTER I

MYTHS

A MYTH is a story or series of stories composed for the purpose of diverting a circle of listeners. It narrates the adventures of supernatural beings, variously termed spirits, fairies, giants, monsters, gods or heroes. Such stories are found or have been found in every country. There are Scandinavian, Indian, Slavonic, Chinese, Peruvian, Hottentot, Egyptian, Chaldean and Greek mythologies, to mention only a few. The scope of this work is, however, limited to the Greek myths borrowed by the Latin races.

We have received these myths from classic writers of renown. They exercised a preponderating influence on the development of art, morality and religion as well as on the family and political life of the Mediterranean nations. Contemporary poets and artists still find an inexhaustible source of inspiration in the abundant wealth of Hellenic legends. Some knowledge of the lives of the principal Greek deities and heroes is therefore an essential part of our modern culture ; lack of such knowledge prevents us from forming any conception



THE BATTLE OF THE CENTAURS AND THE LAPITHÆ ▯ According to a Thessalian legend, Pirithoos, the friend of Theseus, married Deidamia, the daughter of the king of the Lapithæ. In a drunken frenzy the Centaurs, who had been invited to the wedding festivities, endeavoured to carry off the female guests, but after a terrific combat they were ejected from the banquet hall. This subject formed the western pediment of the temple of Zeus at Olympia (Photo: J. Bard.)

of the basis of social life in classic Greece and Rome, and denies us any appreciation of the beauties of classic masterpieces of glyptics (the art of engraving on precious stones), statuary and painting. Without it we are likewise unable to attain a true comprehension of epic and dramatic poetry.

THE ORIGIN OF MYTHS ▯ ▯

A myth springs from the instinctive urge which impels mankind, savage or civilised, to seek the reasons of natural phenomena. We all desire to know whence we came and whither we must go, what is Life and what is Death. We strive to ascertain the nature of the mysterious force guiding the courses of the stars and would learn why clouds obscure the face of the sun. What causes water to gush forth from the earth? Why does the hurricane rage furiously? What is the cause of rain? All these manifestations of Nature were things

of fear or wonder to primitive man, ignorant of science. Unable to ascertain the natural explanations of facts which seem simple to-day, he peopled the universe with a host of supernatural beings, similar in character to himself, but superior in power and in the magnitude of their virtues and vices. He ascribed to these beings various adventures in keeping with the natural phenomena they symbolised. A collection of stories dealing with the adventures of these supernatural beings and their intercourse with ordinary mortals may therefore be said to constitute the mythology of every tribe.

At some time in its history every race or tribe has sought to clothe the bare and barbarous life of its ancestors with a cultural overlay. The forefathers of the Celts, Scandinavians, Slavs, Greeks, Egyptians, Hindus and Romans had originally the same explanations for the manifestations of Nature as those



THE VENUS OF MILO ▯ This statue by an unknown sculptor is considered one of the most famous masterpieces of classic art. Found in the island of Milo (Melos) in 1820, it is now to be seen in the Louvre Museum, Paris. (Photo: Hachette.)

given to-day by the primitive tribes still found in Africa, Australia and America. Early man knew no dividing line between human beings, animals, plants and the inanimate objects of the mineral kingdom. He attributed to everything he saw, such as trees, rocks, the moon and stars, birds and fishes the same life qualities as himself. He endowed them with similar passions and reasoning powers as well as with the gift of speech and the power of propagation. He thought them capable of good and evil actions. Certain privileged persons, seers, sorcerers, sibyls, magicians and prophets were able to hold direct communication with supernatural beings concealed in the heart of an oak-tree, behind the scorching face of the sun or in the depths of the waters. It was found quite reasonable for the souls of the departed to migrate to the bodies of animals or take up their abodes in the plants of the earth or the stars of heaven, because man considered them all akin to himself in powers of thought and feeling. And as the imagination of the primitive Greek did not differ greatly from that of the modern Esquimaux or the Australian black-fellow, we find his early conceptions of supernatural beings as childishly fantastic as the legends extant among the backward tribes still surviving in our present world.

Owing to circumstances which we do not propose to discuss, certain races made more rapid progress than others ; among these were the Greeks.

At the time of the Homeric epoch, about 1200 B.C., the Hellenic peoples were outgrowing the simple coarse legends handed down by their ancestors. Religious respect for sacred traditions prevented them from abandoning pristine beliefs. It was also found that the lower orders (who were illiterate) were incredibly credulous by nature and were only too ready to believe in anything of an irrationally supernatural or miraculous character. Such credulity is still in existence to-day ; in every civilised country we find peasants who believe in witches, werewolves, fairies, etc. They retain the purely primitive elements of their ancestral legends, but attach less importance to them than their forefathers did. The stories have been purged of their grosser features and are usually shaped to point some moral.

During the classic period the more imaginative poets took pleasure in embellishing such



PALLAS ATHENE (MINERVA) ♀ *Athene, the favourite daughter of Zeus, symbolised creative intelligence, clarity and reason. She was the patroness of art and industry.*

legends and augmenting their episodes. From time immemorial man has loved to hear a good story. Legends concerning the tutelary deities of a city and those associated with the fabulous ancestors of famous families always received a cordial welcome. And so the wealth of Greek legend grew and grew. As a famous poet tells us, the Greeks created a god to personify every symbolised idea and gave a soul to every human aspiration. In the space at the writer's disposal he finds it impossible to give a complete picture of all the beautiful fantasies invented by Hellenic genius. A choice must be made, and it is by no means easy to pick out the best of such abundant material.

The following chapters will therefore endeavour to recount the episodes which seem the most curious and significant. Mention will also be made of those which have proved the most frequent sources of inspiration to artists and writers. In short, the author proposes to recount those myths which every educated person ought to know.



OLYMPUS ▯ From the painting by Rubens. The Ancient Greeks placed the abode of their twelve greater gods on the summit of Mount Olympus, the highest mountain in Greece. Nourished by the divine Ambrosia and attended by a whole host of minor deities, these supreme gods formed a celestial community inhabiting a city conceived on the idealised model of the average Greek town. (The Louvre Museum, Paris.) (Photo : Hachette.)

CHAPTER II

THE ORIGIN OF THE WORLD AND THE GENERATIONS OF THE GODS



CRONOS DEVOURING HIS CHILDREN ▯ In order to escape eventual dethronement by his offspring, Cronos, the husband of Rhea, devoured each one as soon as it was born. Zeus alone escaped and ultimately grew up to manhood, when he drove his father from heaven.

THE first problem to vex the minds of primitive Greeks was the origin of the world. How were heaven and earth, with sun, moon, stars, light, air, water, etc., created? Having no scientific explanation of these natural phenomena, the Greeks personified them as human beings, and it is easy to recognise the symbolised facts beneath the allegorical veil of the adventures ascribed to the primitive deities.

In the beginning Chaos ruled; illimitable space surrounded dead, inert matter. From Chaos was born first Gaea (Tellus), the "eternal Mother Earth of the fruitful womb," then came Eros, the love principle and symbol of the creative power which forces all elements and beings to unite to engender life.

Under the influence of Eros, Chaos and Gaea (Space and Earth), produced other offspring, Erebus and Nyx (Night). Later came Aether and Hemera, Light and Day. When "there was light," creation proceeded, not as in Genesis by the will of an omnipotent God, but



THE THREE PARCÆ ▯ This group, one of the finest examples of Greek statuary, was situated on the Eastern pediment of the Parthenon. It represents the three Parcæ (Fates): Clotho, the Spinner, Lachesis who assigns to every man his destiny and Atropos who renders it unalterable. The group, from the chisel of Phidias, is another of the "Elgin Marbles" which were brought to London in 1816. (British Museum.) (Photo: Hachette.)



POLYPHEMUS ▯ On the summit of a mountain which formerly bore his name the Cyclops, Polyphemus, played on his flute. Country youths listened to him unmenaced by any of the dangers which confronted the sailors of Ulysses who ventured into his cave. In the Greek myths the Cyclopes are children of the Earth and represent the brute forces of Nature and the wild life of primitive man as contrasted with the amenities of Hellenic culture. (The Leningrad Museum.) (Photo: Hanfstaengl, original painting by Poussin.)



THE INFANT ZEUS AND THE NYMPHS ∅ His mother, Rhea, saved her youngest child, Zeus (Jupiter), from the fate which befell his brothers and sisters. Afterwards the infant was taken by stealth to a grotto in Mount Ida, in Crete, where the nymphs took charge of him. The bees gave him honey and the goat Amalthea gave him her milk. The Satyrs amused him with their grimaces, while the Curetes clashed their weapons to drown the sound of his cries when his father was searching for him. (The National Library, Paris.)

through the actuation of Eros, the fairest of all immortals, who touches the hearts of gods and men alike.

Gaea's next births were Ouranos (Uranus), "the starry vault of heaven where the immortals dwell," and Pontos, the abyss of sea and



THE WAR AGAINST THE GIANTS ∅ Zeus was forced to maintain his supremacy at Olympus against the Titans, a race of giants who piled Mount Pelion on Mount Ossa in their efforts to storm the celestial stronghold.



THE GOLDEN AGE ∅ The Greeks imagined early man as living a care-free existence, in which pain and sorrow were unknown. (The National Library, Paris.)

mountains. As the wife of Ouranos, Gaea is the mother of Oceanos, the river which surrounds the whole earth, the golden-crowned Phœbe, Tethys, the mother of the foam, Cronos, the wise god of Time, and the wild Cyclopes who symbolise thunder and lightning. Ouranos and Gaea were also the parents of Kottos, Gyas and Briareus, three fifty-headed and hundred-armed giants.

These giants, demons symbolising clouds and darkness, rebelled against their father, Ouranos, who cast them into the bowels of the earth. To avenge her sons, Gaea conspired with Cronos, her last-born, who dethroned and mutilated Ouranos.

As the wife of Pontos, Gaea bore all the deities personifying the various aspects of seas, rivers and springs. Night, the daughter of Chaos and wife of Erebus, is the mother of Thanatos (Death), Hypnos (Sleep), the Dreams, the Parcae (Fates), Nemesis (Vengeance), Old Age, Discord, Fraud, Debauchery, all of which are allegorical beings expressing sentiments and principles connected with human life.

Cronos succeeded Ouranos. Marrying his sister Rhea, he was the father of Hera, Hades, Poseidon and Zeus, the lord of gods and men.



PROMETHEUS CREATING MAN *According to one Greek legend Prometheus was the actual creator of mankind in addition to stealing the divine fire from heaven for them.*

Mindful of the treatment he meted out to his own father, Cronos feared what his sons might do to him. He therefore swallowed each new-born child, until at last Rhea contrived to save Zeus, the youngest. By night she bore him secretly to Mount Ida, in Crete, where Gaea took charge of him and concealed him in a cave. Rhea wrapped a stone in swaddling clothes and gave it to Cronos, who was deceived into

swallowing it as the latest child.

Zeus passed his childhood in the depths of the Cretan forests. The goat, Amalthea, gave him her milk and the Curetes (mythical inhabitants of Crete) clashed their weapons to drown his cries and thus conceal his hiding-place from Cronos. Arrived at manhood, Zeus emerged from hiding, vanquished Cronos, and forced him by means of an emetic to vomit up the stone and the elder children. Cronos was then hurled from heaven to the lowest foundations of the universe, a vast limbo extending beneath earth and sea.

Established on Olympus with his wife, Hera, his children, his brothers and various attendant deities, Zeus commenced his reign. But he had to fight for his supremacy against the



THE DELUGE *Like other nations, the Greeks had a Deluge Myth, according to which all the people of the Bronze Age, with the exception of Deucalion and Pyrrha perished in a flood.*



THE BOX OF PANDORA *Pandora, the first woman, was the creation of Hephaistos. Her curiosity led her to open a box in which all the ills that vex mankind were imprisoned.*



PROMETHEUS *For having stolen the divine fire from heaven for the benefit of mankind Prometheus was fettered by Zeus to the summit of Mount Caucasus where an eagle perpetually devoured his liver. (From an 18th century painting in the Louvre Museum, Paris.) (Photo : Hachette),*



THETIS AND ZEUS *The nymph, Thetis, was beloved by Zeus, but in spite of her prayers he refused to marry her. Subsequently he bestowed her hand on Peleus. (From the painting by Ingres, now in the Louvre Museum, Paris.) (Photo : Hachette.)*

formidable Titans, sons of Gaea and Ouranos, who dwelt on Mount Othrys. The combatants hurled enormous rocks at one another. Piling Mount Ossa on Mount Pelion, the Titans endeavoured to scale Olympus. The noise of the combat shook heaven, earth and sea ; its din spread even to the depths of Tartarus, but finally the divine weapons of Zeus, the thunder and lightning, prevailed. The fertile earth groaned, wrote a classic poet, and the seas boiled. The vanquished Titans were hurled into the depths of Tartarus, where they lie, eternally bound, with three hundred rocks weighing down each of their bodies. This epic contest undoubtedly symbolises the typical aspect of Greek scenery, with its medley of high mountains and deep gorges. The story is completed by an account of the treatment meted out to the last adversaries who contested the supremacy of Zeus. These were Typhon, the storm-demon, and the four giants, Encelados, Hyperbios, Ephialtes and Polybotes, who were also sons of Gaea and Ouranos. They were imprisoned in chains under Etna and other volcanos, where they lie, struggling and groaning. The subterranean rumblings and the earthquakes which are so numerous in Greece, together with the fire and smoke issuing from the craters of such volcanos, may be taken as the natural explanation of the myth.

The primitive reign of confusion gave place to a settled state of affairs. Order followed chaos. The brute forces of Nature were subdued by human intelligence : such is the profound inner meaning of these primitive



DEUCALION AND PYRRA *These two sole survivors of the Greek Deluge were permitted by Zeus to recreate the human race by throwing over the shoulders "the bones of their mother," that is, stones.*



THE ABDUCTION OF EUROPA *Painting by Boucher* Europa, a young Phœnician maiden was playing with her companions on the sea-shore, when she encountered Zeus in the disguise of a bull. The god approached the maiden, with whom he had fallen in love and induced her to mount his back, whereupon he swam with her to the island of Crete. (The Louvre Museum, Paris.) (Photo : Hachette.)

myths, and under their coarser aspects, survivals from the childhood of mankind, we may trace the idea of progress towards nobler and more perfected ideals.



ZEUS AND CALLISTO *Callisto, the daughter of Lycaon and an attendant nymph of Artemis, was the subject of one of the god's many amours.* (Photo : Hanfstaengl. From a painting by Rubens)



ZEUS ENTHRONED AMID THE CLOUDS *Another work of Rubens. The god is seen at rest, in the midst of his courtiers.* (The Liechtenstein Gallery.)



ANTIOPE *is* A painting by Corregio now in the Louvre Museum. Antiope, the daughter of Nycteus or the Bæotian river-god, Asopos, was beloved by Zeus. Her two sons were Amphion and Zethos, the founders of Thebes. (Photo : Hachette.)

THE ORIGIN OF MAN

Man appeared on the earth at the same time as the gods. Like them, he was a child of the Earth. Erechtheus of Attica and



THE DEATH OF SEMELE *is* Semele, the beloved of Zeus, was killed by the lightning of her divine lover.

the Arcadian Pelasgos were both offspring of "fruitful soil and mountains clad with forests." Other legends represent the cleavage of oaks and beeches to give birth to the first men. There is also a story that Zeus shaped Pandora, the first woman, out of clay. Athene gave her clothing, while Aphrodite endowed her with beauty; the gods then bestowed her on Epimetheus, by whom she became the mother of all mankind.

The newly created human race tasted the delights of the Golden Age. "They lived



THE FARNESE BULL *is* Antiope was maltreated by her Uncle, Lycos, and his wife, Dirce. Her sons avenged her by killing Lycos and binding Dirce to the horns of a bull. (The Naples Museum.) (Photo : Brogi.)

like the gods; no care troubled their hearts; they were strangers to fatigue and pain. Sorrowful Old Age never visited them; eternally they preserved the youthful vigour of hand and foot. Of her own accord the fertile earth offered them her fruits, so that they enjoyed a peaceful life of abundance and happiness. When they laid them down to die, it was as if sleep overtook them." After the extinction of this first race Zeus created a host of guardian spirits to watch over mankind, observing their deeds and rewarding their virtues.

The men of the succeeding Silver Age were inferior to their predecessors. They were dull,



JUNO ORDERING ÆOLUS TO UNLOOSE THE WINDS *♣ A painting by Ludovico di Bologna. According to a Greek legend the god Æolus was the guardian of the Winds, whom he kept imprisoned in a cave in Sicily or Thrace. Hera (Juno) who had conceived a hatred for Ulysses, persuaded Æolus to let the Winds loose, thus rousing a tempest in which Ulysses lost several ships*

weak creatures, whose life was one long, senseless childhood. On their behalf Prometheus, the son of a Titan, stole from heaven the fire which had hitherto been reserved for immortals. Fire is conceived as the emblem of light and the symbol of untiring progress. The acquisition of fire lent new vigour to these dull clods; they quitted the caves in which they lived and learnt to cope successfully with the rigours of winter and the ravages of wild beasts. They also acquired the art of forging metals. The



ATHENE (MINERVA) *♣ This bust was at first thought to be that of a young man, but was afterwards found to represent Athene, the goddess of wisdom. (The Bologna Museum.) (Photo : Alinari.)*

Bronze Age followed the Silver Age. Man, in possession of weapons of bronze and dwellings of bronze, grew proud, deeming himself the equal of the gods and refusing to pay them honours. The wrath of Zeus was first visited on Prometheus, whom he caused to be nailed to the summit of Mount Caucasus, where an eagle eternally devoured his eternally growing liver. Then he loosed on mankind the terrors of the Deluge, in which all mortals perished except Deucalion, the son of Prometheus, and his wife, Pyrrha.

When the waters receded, this couple propitiated Zeus with sacrifices, and he graciously permitted a revival of the human race. By the advice of Themis they veiled their faces and then threw behind them "the bones of their mother," that is, stones which they picked up from the earth; the stones of Deucalion became men while those thrown by Pyrrha were transformed into women.

But the tribulations of mankind were not yet at an end. The Bronze Age was succeeded by the Iron Age, which has persisted down to our present time. The divine spark given to man by Prometheus inspired the new generation of mankind, giving them strength to conquer the troubles which still beset them, for in their hands it is an instrument to continual progress. One day it will enable man to become the true equal of the gods, and then the pure happiness of the Golden Age will return, never again to depart.



ATHENE PARTHENOS. A marble copy by an unknown Roman sculptor of the celebrated chryselephantine statue executed by Phidias. The original work has not been found. (The Athens Museum.) (Photo : Alinari.)

potence. He established the dwelling of the Immortals on Mount Olympus, the highest mountain in Greece. Some deities (Poseidon, Hera, Demeter and Hades) are likewise children of Cronos and Rhea, while others (such as Athene, Apollo and Artemis) are his children, grandchildren, nephews and nieces. They all dwell in a heavenly city, which is naturally conceived according to the model of an ideal Greek town. Their bodies are similar to those of mortals but are stronger, greater and more beautiful. Death and old age have no power over them; they feed on ambrosia and are able to assume any shape they please. They are however subject to the passions of mankind; they know love, hatred, envy, jealousy and even sorrow. We often find them unjust, and they wreak their anger on any unfortunate mortal who offends them. In short they partake of all the joys known to mortals and likewise all their sufferings, except death. Twelve of these deities, considered

THE GREATER

GODS When Zeus dethroned Cronos and subdued the Titans, no one offered further resistance to his omni-

as slightly superior to the others, are known as the Greater Gods. Each of them has a Latin as well as a Greek name, because the

GREEK NAME.	LATIN NAME.	DOMAIN	IDEA	SYMBOLS
Zeus	Jupiter	Air	Omnipotence	Eagle, Sceptre, cask
Hera	Juno	Sky	Marriage	Peacock
Athene	Minerva	Lightning	Intelligence	Owl, Ægis, Olive tree
Apollo	Phœbus	Sun	Art and Literature	Bow, lyre
Artemis	Diana	Moon	Chastity	Stag, crescent
Hermes	Mercury	Rain	Eloquence	Wings, caduceus
Hephaistos	Vulcan	Subterranean fire	Industry	Hammer, anvil
Hestia	Vesta	Hearth	Domestic virtues	Sacred fire
Ares	Mars	Tempest	War	Helmet, lance
Aphrodite	Venus	Love	Beauty	Dove
Demeter	Ceres	Earth	Fecundity	Wheat-sheaf, sickle
Poseidon	Neptune	Sea	Anger	Trident, horse

THE PANATHENIAN PROCESSION ▯ Another portion of the celebrated Parthenon frieze. Phidias and his pupils carved a series of bas-reliefs representing the Athenians bearing to the Acropolis the sacred "peplos" destined for the statue of Athene Polias

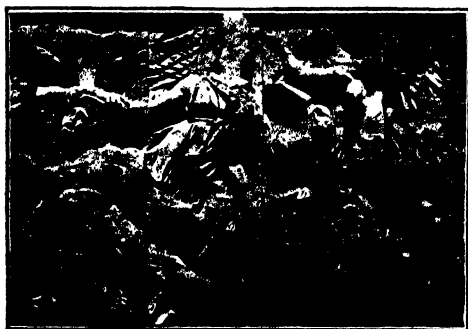
Romans, who took their art and literature from the Greeks, merged their primitive gods with the borrowed divinities of Hellas. As our first knowledge of classic literature came to us directly from Rome, whereas the Greek myths had been neglected until recent times, the British public generally knows these gods by their Latin names. We therefore append a list of them, giving Greek



THE BIRTH OF ATHENE ▯ According to Pindar Hephaistos clove the forehead of Zeus with a bronze axe, whereupon Athene emerged fully grown and armed from the fissure.

and Latin names, together with their attributes and the natural phenomena and moral ideas which they symbolised to the ancients.

ZEUS (Jupiter) ▯ Zeus is the master of the whole world, the omnipotent father of gods and men. Only Moira (Destiny) is able to restrain his power. On one occasion when



ATHENE OVERCOMING A GIANT ▯ In the War against the Giants Athene proved an invaluable ally to her father. In addition to her other attributes, she figures as a Greek war-goddess. (The Berlin Museum.) (Photo : Levy.)

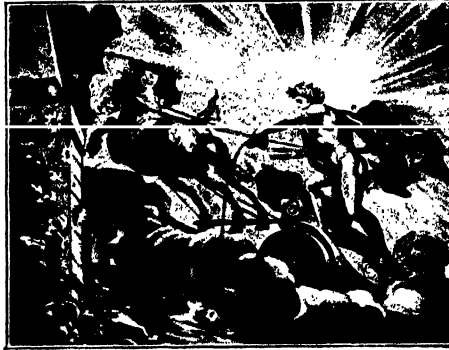


RIDERS OF THE PARTHENON FRIEZE ▯ A part of the Panathenian Procession. Greek horsemen never acquired the use of saddles or stirrups. (The British Museum.) (Photo : Hachette.)

other gods claimed equality with them, he spoke the following words :

" League all your forces
then, ye powers above,
Join all, and try the
omnipotence of Jove :
Let down our golden
everlasting chain,
Whose strong embrace
holds heaven, and
earth, and main :
Strive all, of mortal and
immortal birth,
To drag, by this, the
Thunderer down to
earth :
Ye strive in vain ! If I
but stretch this hand,
I heave the gods, the
ocean, and the land ;
I fix the chain to great
Olympus' height,
And the vast world
hangs trembling in my
sight."
(Illiad ; Pope's trans-
lation).

Zeus is the giver of all things. " We creatures of a day " says Pindar, " what are we, and what are we not ? Man is



APOLLO'S CHARIOT *Every morning Phæbus, the radiant sun-god, set out on his journey across the sky. (The National Library, Paris.)*



APOLLO AND THE POET *In addition to being the sun-god, Phæbus is also the patron of music and the inspirer of poets. (Photo : Hachette, from a painting by Poussin, now in the Louvre Museum.)*

the dream of a shadow, but when Zeus sends his rays, mortals rejoice in the brilliant light and their life is sweet." From two casks placed before his throne Zeus deals out good and evil. " He to whom the god gives a mixture of the twain receives an equal share of blessings and misfortunes. He who receives his entire portion from the casket of sorrow is destined to misfortune : gnawing hunger shall pursue him ; he is a homeless wanderer whom neither gods nor mortals shall honour." Zeus is also a cloud and rain god. " Zeus weeps," the Greeks used to say whenever rain fell. He is also the god of justice, kindness, oaths, hospitality, friendship, etc, and the tutelary deity of Greece. As Greek thought grew nobler and created a more philosophic conception of Nature and Life, the personality



APOLLO SLAYING THE PYTHON *The victory of the sun-god over a serpent or dragon is a myth common to all Arian races, and symbolises the eternal conflict of Light and Darkness.*



APOLLO AS HERDSMAN *According to tradition Apollo purified himself of the death of the Python by taking service for nine years with King Admetos of Thessaly, whose herds he guarded.*



PARNASSUS *is A painting by Andrea Mantegna, now in the Louvre Museum. Aphrodite and Ares preside over the dances of the Muses, while Apollo plays the lyre. Hermes, his arm round the neck of Pegasus, the winged horse, is an interested spectator. The Greeks located the terrestrial abode of the Muses in the groves of Helicon, but the Romans subsequently transferred them to Mount Parnassus. (Photo : Hachette.)*

of Zeus increased in importance and majesty. He united in himself all the attributes of the other gods and, like the Jewish Jehovah and the Christian God, became the highest expression and unique symbol of divinity.

But, by a glaring inconsistency, the cause of which we have already explained, this ruler of heaven and earth was subject to mortal frailties and became involved in many amorous adventures. It is impossible to enumerate all the goddesses and women who were honoured by his attentions and con-



THE BELVEDERE APOLLO *is The best known statue of the Sun-god, now in the Vatican Museum. (Photo : Brogi.)*

sequently incurred the wrath of his sister and wife, the virtuous Hera. Many of his irregular unions may be ascribed to the fantastic imaginations of poets living in a backward age, who deliberately invented them to symbolise the essential attributes of his divinity. Thus Zeus married Metis, who personifies Wisdom or Science, Mnemosyne (Memory), who became the Mother of the Muses and Thetis (Law), the mother of Dike (Justice) and Eirene (Peace). Other marriages symbolise the manifestations of

Nature, as, for instance, his union with Leto (Night), by whom he is the father of Apollo and Artemis, the rays of the sun and moon. Yet a further series of his marriages is due to the efforts of distinguished Greek families to find a divine origin for their early ancestors.

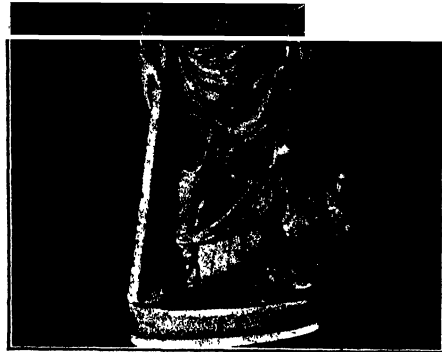
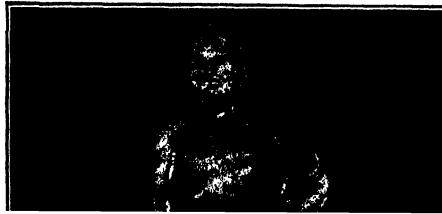
Some of his amours are, however, merely fanciful tales which no one took seriously. Artists and poets invented them as material for the voluptuous charm and sensual grace they endeavoured to depict.

At Sparta Zeus came in the form of a swan to Leda, the daughter of Thestios, king of Ætolia, and wife to Tyndaros. By the god she had twin sons, the famous Dioscuri, and one daughter, the beautiful Helen, who married Menelaus and was carried off by Paris to Troy, thus becoming the cause of the Trojan war.

At Argos, Io, the daughter of Inachos, yielded to the seductive wooing of Zeus. The angry Hera changed her into a heifer which was incessantly tormented by a gad-fly. The unfortunate animal wandered far and wide in her endeavours to escape the stings of the virulent insect. She reached the Ionian Sea, which consequently bears her name, crossed to Asia by the Bosphorus (the passage of the cow) and eventually reached Egypt, where



APOLLO AND MARSYAS *♫ Apollo's favourite instrument was the lyre. Marsyas, a Silenus, the inventor of the flute, challenged the god to a musical contest. For his presumption Apollo flayed his vanquished rival alive. (From a painting by Raphael, now in the Louvre Museum.)*



ÆSCULAPIUS *♫ Asclepius (the Latin Æsculapius) received from his father, Apollo, the gift of healing. The Greeks made him their god of medicine (Photo: Hachette.)*

she found rest, and resuming her natural shape, married the king of that country.

Another Argolid legend recounts that Zeus visited Danae, the daughter of King Acrisios, in the form of a shower of golden rain. By her he became the father of the Gorgon-slayer, Perseus.

Europa, the daughter of Phoenix, king of Phoenicia, was one day playing with her companions on the seashore, when Zeus, who had changed himself into a bull in order to prosecute his wooing unnoticed by the jealous Hera, induced her to mount his back and swam with her to Crete. He deposited her at the foot of a plane tree, which "since that day has never shed its foliage." Her three sons by Zeus were Sarpedon, who was killed at the siege of Troy, Rhadamanthos and Minos. The latter two were famed for their wisdom and virtue; after death they were appointed with Eacos as the supreme judges Hades, the kingdom of the dead.

In Boeotia the fair Antiope, the daughter of Arapros, was seduced by Zeus, and bore him two sons, Zethos and Amphion. These two had many adventures, being forced to flee from the persecutions of Lycos, who first married their mother Antiope and afterwards divorced her in favour



DIANA *By Jean Goujon. Artemis (the Latin Diana), daughter of Zeus and sister to Apollo, is in many respects the feminine counterpart of her brother. Like him she possesses a bow and quiver, her arrows being symbolical of the moon's rays. This virgin goddess, accompanied by a train of attendant nymphs, is a queen of mountains and forests, where she indulges in her favourite sport of hunting. (Photo : Hachette.)*

of Dirce. The brothers subsequently killed Lycos and bound Dirce to the horns of a bull which dragged her about until she perished. This legend is the subject matter of the famous "Farnese Bull" group of statues, now in the museum at Naples. The two brothers became joint kings of Boeotia and built the city of Thebes. The sweet strains of Amphion's lyre charmed the mountain boulders, which moved of their own accord to form the city walls.

Semele, the daughter of Cadmos, was the subject of another Boeotian wooing. She was imprudent enough to beg Zeus to reveal himself in all his divine splendour. His attendant flames and lightning consumed her, but Zeus saved her child, Dionysos (Bacchus), making an incision in his own thigh to shelter the infant until the period of gestation had been accomplished.

There is also the legend of Zeus and Alcmena, the wife of Amphitryon. On this occasion the god deceived her by assuming the form of her legitimate husband. By him she became the mother of Heracles (Latin Hercules).

HERA (Juno).—Hera, the sister and wife of Zeus, occupies the highest position among the goddesses of Olympus. Symbolising the pure celestial light, she embodies the supreme type of womanhood and is the patron deity of marital duties and virtues. She watches over mothers in childbirth, allays their sufferings and endows them with fortitude. But, like other faithful wives, she is very jealous, and the infidelities of her husband always incite her to anger. Olympus has often resounded with the fury of her quarrels with Zeus. In the Iliad the master of the gods reminds his wife how once he hurled her son, Hephaistos, down from Olympus when he took her part. On



DIANA RETURNING FROM THE CHASE. A painting by Delafosse. The life of Artemis is not entirely given over to the pleasures of the chase. On her return from a hunting expedition she unspins her bow, dons new garments and goes to the domains of her brother, Apollo, where she presides over the dances of the Muses and Graces. (Photo : Fenailles.)

another similar occasion Zeus bound a heavy anvil to the feet of Hephaistos, fettered his hands with a golden chain, by which he suspended him midway between heaven and earth. But as the sky recovers its wonted blue after the storm-clouds have passed, so peace comes to the household after every quarrel. Zeus pardons the outbursts of anger which he has merited by his own behaviour.

PALLAS ATHENE (Minerva).—The virgin goddess, Athene, is the favourite daughter of Zeus. The circumstances of her birth were unusual; she had no mother, but issued fully grown and armed from her father's forehead. She is a goddess of both war and peace, but in all cases she is the champion of intelligence as opposed to brute force.

In the Iliad her calm, reflective valour forms a sharp contrast to the blind rage of her brother, Ares. (Her favourite hero is the subtle Ulysses, whose fertile brain evolves many a stratagem. Ulysses planned the ruse of the wooden horse, to which the fall of Troy was ultimately due.) In the Persian War Athene

was the guardian goddess of the Greeks, and the victory of their small but well-drilled army over the large hosts of ill-disciplined barbarians was ascribed to her aid. She bears the titles of Promachos (the Champion of Good Causes), Nikephoros (Bringer of Victory) and Polias (Guardian of Cities). She is the patroness of all elegant and useful arts, and the inventress of many agricultural implements. She taught mankind to harness oxen to the plough, and instituted the cultivation of the olive tree. She introduced the sailing vessel to man and taught woman the arts of weaving and embroidery. In the sphere of industry she bears the title of Ergane (the Worker), and as Agoraia she inspires the speakers in public assemblies with eloquence.

She is also Parthenos, the virgin goddess whose heart is insensible to passion. As such she is the tutelary deity of the Athenians who raised in her honour the temple of the Parthenon on the rock of the Acropolis. Every four years the special festival of the Panathenaea was held in worship of her. It culminated in a magnificent procession, which was the



ARTEMIS AND CALLISTO *A painting by Rubens. Primitive legendry confuses the personalities of Artemis and Callisto. In later myths, where Callisto has many amorous adventures with Zeus, she becomes one of the nymphs attendant on Artemis, whose virginal character is thus preserved. Rubens shows the kindly welcome accorded to the unfortunate nymph by Artemis after her callous treatment by the monarch of the gods. (The Prado Museum, Madrid.) (Photo : Anderson.)*

subject of a frieze carved by Phidias on the front of the Parthenon.

No other goddess was so dear to the ancient Greeks as Athene, the personification of Greek intelligence with its lively curiosity, its indefatigable pursuit of knowledge and its predilection for the logic of sane reasoning. In fact she may aptly be termed the supreme symbol of the marvellous Hellenic race to whom mankind is eternally indebted for so many good things.

APOLLO (Phoebus).—Apollo, the sungod, is another child of Zeus; his mother Leto (Night) gave birth to him in an island of the Aegean Sea, Delos (the Brilliant). The jealous Hera endeavoured to keep Elithya, the goddess who presides over births, away from her,

but Iris (the Rainbow), the diligent messenger of Zeus, unmasked the wiles of Hera and brought Elithya to Delos.

The labour of Leto lasted nine days and nine nights. Then she seized hold of a palm tree, and when the boy was born the whole island was dazzled with a flood of radiant light.

Sacred swans flew in a circle round the island seven times. Apollo's first actions were to seize a bow and announce his will to found an oracle.

But the youthful sungod had still to undergo many tribulations, which symbolise the clouds that obscure the face of the sun and the winter that weakens the force of its rays. Hera, whose jealousy was not appeased, sent a formidable dragon, the Python, to devour him. Apollo



ACTÆON CHANGED INTO A STAG *As a punishment for having surprised Artemis at her bath Actæon was changed into a stag and devoured by his own hounds. (The National Library, Paris.)*



MERCURY AND ARGUS *Jupiter loved the nymph Io, who was changed into a heifer by the jealous Juno. By command of Jupiter Mercury killed Argus who had been set to watch her by Juno (The National Library, Paris.)*



HERMES GIVING THE LYRE TO HIS BROTHER, APOLLO *Apollo's musical instrument was the syrinx, or Pan's pipe, until Hermes made him a present of his new invention, the lyre.*



HERMES STEALS APOLLO'S HEIFERS *One of the numerous robberies committed by Hermes, who was the patron god of thieves. (The National Library, Paris.)*

slew the monster with his arrows in the valley of Crissa, at the foot of Mount Parnassos. On this spot was afterwards erected his celebrated sanctuary of Delphi. To purge himself from the slaying, he took service with Admetus, the King of Thessaly, for nine years, tending his horses and herds of cattle.

Every year, in autumn, he goes into voluntary exile in the far, dim land of the Hyperboreans, a happy, peaceful folk, whose time is spent in chanting his praises. At the commencement of spring he returns to Greece in a chariot drawn by swans.

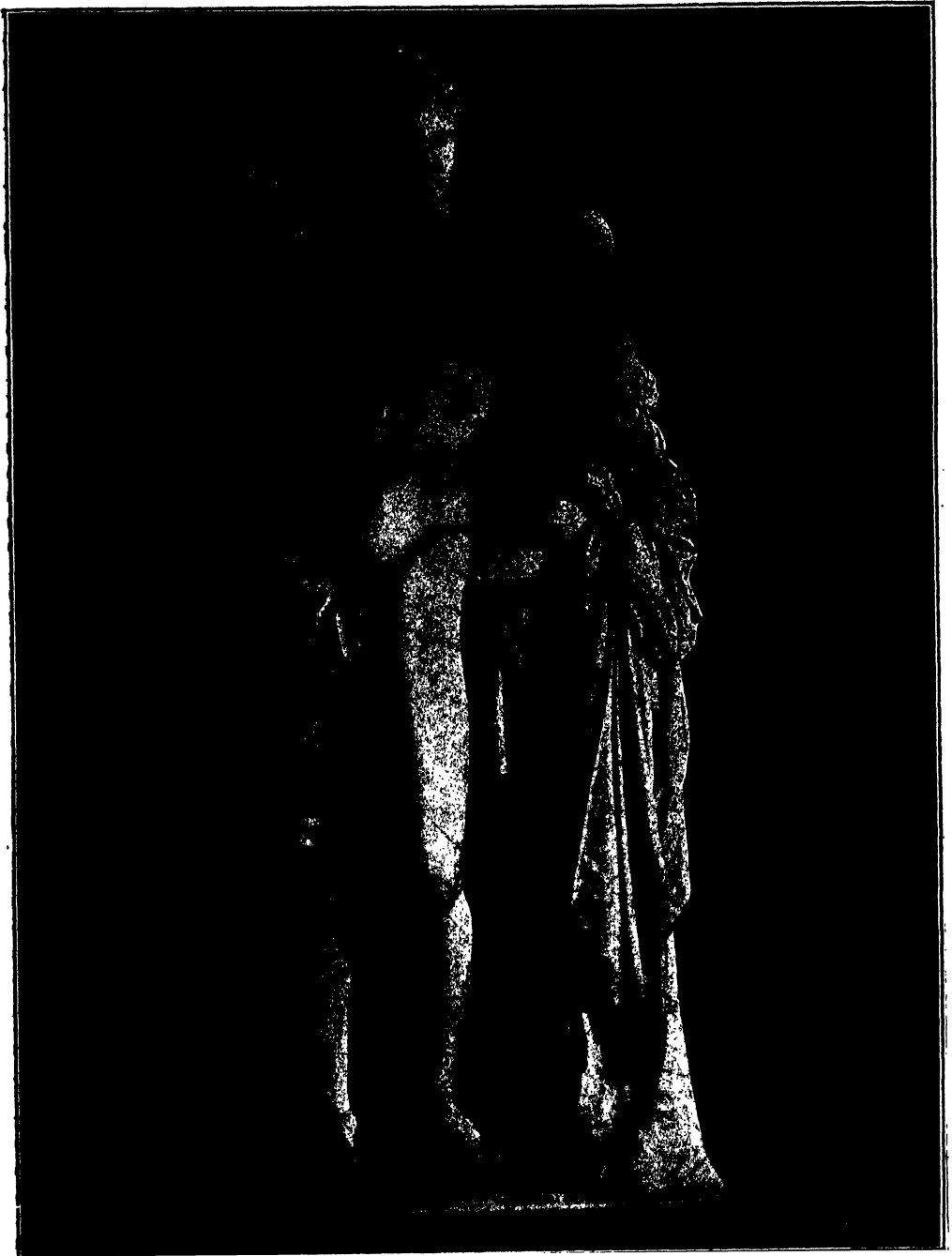
The laurel is the tree of Apollo. The fair



THE FORGES OF VULCAN *Legend placed them on the slopes of Mount Aetna. (The National Library, Paris.)*

nymph Daphne, a daughter of Gaea, was surprised by Apollo when gathering flowers in the valley of Parnassos. She endeavoured to fly but was overtaken; in her distress she cried aloud to her mother Earth to protect her. Gaea opened and swallowed her up, and in her place Apollo found a new tree growing, the laurel.

All the fruits of the earth live by the favour of the sungod, who causes them to grow and ripen. If he is angry, he sears and shrivels them, and is therefore on occasions a destructive



THE PRAXITELES HERMES *One of the most perfect masterpieces of Greek art and one of the few statues, of which we definitely know the sculptor. Hermes, representing the Greek ideal of vigorous youth and manly grace, bears in his arm the infant Dionysos, who is to be brought up secretly by nymphs. The sculptor represents Hermes dangling a grape before the child during a halt on his journey. (The Museum at Olympia.) (Photo: Alinari.)*

god who smites man and beast with pestilence. But Apollo is also the Healer who stays the ravages of diseases ; he has therefore endowed his son, Asclepius (Aesculapius), with the power of curing all illnesses. Apollo is a healer of souls as well as of bodies ; he inspires the guilty to repentance and acts as mediator between gods and men.

As music has a benignant influence on the soul, Apollo is also the god of music. Playing on his lyre, he presides over the chorus of the Muses, and his melodies wile away the leisure hours of Olympus. He flayed alive the satyr, Marsyas, who dared to boast that his flute was as good an instrument as the lyre. Poets likewise owe their inspiration to him ; as the Greeks counted the gift of prophecy as appertaining to the sphere of poetry, Apollo is the god of no less than twenty oracles in Greece, the chief of these being the famous Delphi.

Apollo was always a favourite subject of Greek sculptors, who represented him as the supreme type of youthful beauty. He is depicted as a figure of grace and charm without effeminacy, as his energy and strength are the divine source of all human harmonies.

ARTEMIS (Diana).—Apollo's sister, another child of Zeus and Leto, is in many respects the feminine counterpart of her brother. Like Athene, this goddess of the Moon is a stranger to the passions of love which dominate both gods and men. She is the purest and most chaste of all the goddesses. As queen of the forests and mountains she passes her nights in Arcadia, where she enjoys the pleasures of the chase with a company of attendant nymphs. She loves to bathe in the transparent waters of the springs and fountains, and woe to the rash mortal who seeks to come upon her unawares while thus engaged ! For this crime Actaeon

was changed into a stag and torn to pieces by his own hounds. At dawn Artemis unstrings her bow and journeys to her brother's Delphi, where she joins in the chorus of Muses and Graces. She is the patroness of youths and maidens who imitate her chastity ; when the youthful hunter Hippolytos resisted the seductive wiles of Phaedra and died the victim of his chastity, the goddess softened the pains of his last moments by announcing to him the divine honours which were subsequently paid to perpetuate the memory of his virtue.

The Artemis myth is closely linked with that of Hecate, another moon-goddess. The latter, however, represents the pale moon, veiled in vapoury clouds, through which her face suddenly appears to affright mankind. Hecate is the goddess of roads and streets, also of witchcraft. Sorcerers invoke her name when weaving their most potent spells.

HERMES (Mercury).
—Hermes, a son of Zeus and the nymph Maia, personification of the Wind, manifested in his infancy the special traits which made him the

patron deity of thieves. Escaping from his cradle, he made his way by stealth to the Pierian mountains where he carried off the fifty best heifers from the herds belonging to the gods. He carried his audacity to the length of sacrificing four of the animals in order to regale his sense of smell with the odours of their burning flesh. Great was the anger of Apollo, the guardian responsible for the safety of the herd. But meanwhile the ingenious thief had fashioned a new musical instrument out of a tortoise shell and some sheep's sinews. This was the lyre, and he played it so beautifully that the wrath of the sun-god was appeased. The two brothers were reconciled ; Apollo kept the lyre, which



HERMES DONNING HIS WINGED SANDALS (A statue by Pigalle, now in the Louvre Museum) *The messenger of Zeus was carried swiftly over land and sea by his winged sandals.* (Photo : Hachette.)



VENUS AND VULCAN *A painting by Boucher, now in the Louvre Museum. Hephaistos (the Latin Vulcan) was a hardy, skilful craftsman, but owing to his long sojourn in his subterranean forges his manners were unprepossessing. Venus, whose hand Jupiter had bestowed upon him, bore her husband little love, although she was always ready to seek his protection in emergencies.*

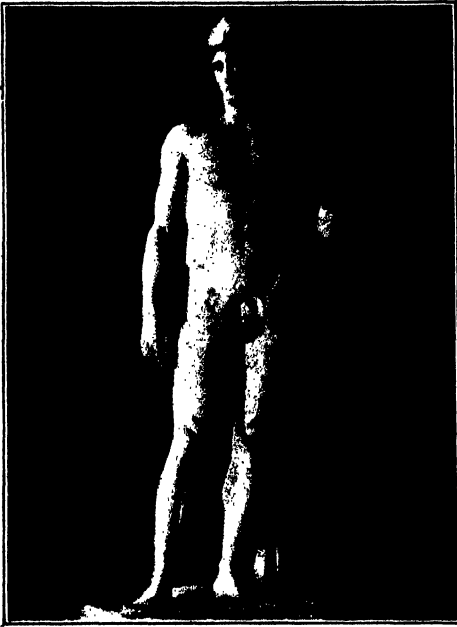
afterwards became his special instrument, and in exchange he allowed Hermes to retain the stolen cattle.

This pretty legend explains the twofold aspect of Hermes as thief-god and mountain-god. He is also the messenger of Zeus; in his hand is the caduceus (magic wand), the emblem of his functions, and on his feet are the winged sandals which bear him swiftly through the realms of space. Naturally he became the tutelary deity of travellers, and numerous statues of the four-headed Hermes



THE APHRODITE OF CNIDOS *An excellent copy of the original work of Praxiteles, which was unfortunately lost. (The Vatican Museum.) (Photo: Brogi.)*

were erected at street corners and cross roads. His patronage of thieves and travellers led inevitably to an enlargement of his domain so as to include Commerce. His image was to be found at the entrances of markets, and the invention of weights and measures was attributed to him. Persuasive eloquence and facility of expression being as necessary to a good merchant as to an ambassador, Hermes was likewise promoted to be the god of Eloquence and Language. and as his constant



THE BORGHESE MARS *♂* The god of war, known to the Greeks as Ares, was held in little esteem in the Hellenic world. As however war was the direct cause of the Roman aggrandisement, the Latins elevated him to a very high place in their pantheon (The Borghese Collection, Rome.)



VENUS AND THE CUPIDS *♂* A sketch by Rubens, showing the goddess suckling one of her winged infants, whose arrows are aimed at the hearts of gods and men alike.

journeys necessitated fleetness of foot, he became the god to whom aspiring young Greek athletes addressed their vows. The statue of Praxiteles, discovered in the stadium at Olympia, shows him as the personification of speed combined with grace and vigour.

HEPHAISTOS (Vulcan) and HESTIA (Vesta).—Hephaistos, the son of Zeus and Hera, symbolises all the various aspects of fire. His worship probably originated in the volcanic isle of Lemnos; according to extant legends he appears to have divided his time between Olympus, where he had right of residence, and the earth. The Greeks ascribed submarine earthquakes to his actions, but his principal



VENUS, MERCURY AND CUPID *♂* From a picture by Boucher, now in the Berlin Museum. As the god of eloquence and youth, Mercury is well suited to undertake the education of Cupid, the infant son of Venus. (Photo : Berlin Phot. Gesellschaft.)

abode was on Mount Etna, where, in the midst of his attendant Cyclopes, he worked at his forge. By a natural sequence of ideas the fire-god becomes the tutelary deity of metallurgical craft; Hephaistos forged many objects of various kinds for gods and heroes, such as the chariot of the Sun, the golden cuirass of Heracles, the shield and armour of Achilles, the sceptre of Zeus, etc. He was able to endow the works of his creation with life; he modelled Pandora, the first mortal woman, and in his palace he is served by a bevy of beautiful maidens, fashioned of pure gold, but possessing intelligence and gifted with the powers of speech and motion.

On one occasion when Zeus was illtreating Hera, Hephaistos came to her aid. The angry Zeus seized his son by the foot and hurled him

from Olympus. As the result of his fall, which lasted a whole day and night, he became lame. When he returned to Olympus, his deformed feet and hobbling gait provoked the mirth of the other gods. His rude, brusque manner rendered him unattractive. Athene looked upon him coldly, and when Zeus gave him the adorable Aphrodite as a wife the union was not a happy one. Surprising her in an amorous adventure with Ares, he imprisoned the guilty couple in a golden net and carried them to the tribunal of Zeus. All the gods laughed, but at his expense!

HESTIA, the daughter of Cronos and Rhea, sister of Zeus, is also a deity of Fire, but her domain is limited to fires burning on hearths and altars. Like Artemis and Athene, she is a virgin goddess. When Poseidon and Apollo pursued her, she sought protection with Zeus, on whose head she swore an oath to remain eternally unwed. The Roman temple of Vesta was served by a select company of virgins, and the terrible punishment of burial alive was inflicted on any Vestal found untrue to her vow of chastity. As the symbol of sanctity and the stability of family life, Hestia developed into the patron goddess of cities. Before her altar the sacred fire burnt eternally.



VENUS AND MERCURY $\oslash$ Hermes, the god of youth, always cherished a particular affection for Aphrodite (Photo: Anderson, from the painting of Tintoretto.)



THE CAPITOLINE VENUS $\oslash$ Like the Aphrodite of Cnidos, the Capitoline Venus is a copy of a celebrated statue executed by Praxiteles. (Photo: Anderson.)

When a colony was sent out, the emigrants took the fire which was to burn on the hearth of their new home from that of their mother town. Hestia occupies a very high place in Olympus, where she takes precedence of most other deities.

ARES (Mars).—At first he was a primitive personification of the Tempest, from which he developed into the god of War. In Greece he is represented with a sword, in Rome with a lance. His sole pleasure is in battle, where he shows no mercy to friend or foe, loving carnage for its own sake. In his train are found Enyo, the Destructress of Cities, Eris (Discord), Deimos and Phobos (Fear and Terror) and the Keres, the sombre genii of death. The irrational brutality of his deeds is hardly in accordance with the clear, reasoned intelligence of the Hellenic mind, but although he has a place among the twelve greater gods, he occupies but a secondary position in Greek worship. All the Immortals, except the capricious Aphrodite, regard him with aversion. In the Iliad, Zeus tells him that of all the gods of Olympus he is the most odious to him, because he always takes pleasure in strife and discord. Under his Latin name of Mars he became, however, one of the most worshipped deities of Rome. As warfare was the principal cause of the aggrandisement

of the city on the Seven Hills, this was quite natural.

APHRODITE (Cypris, Venus) and EROS.—The goddess of love was born of the sea foam, somewhere off the coasts of Phœnicia, whence she was carried in a conch to the island of Cyprus. In Syria and Chaldea she was worshipped under the names of Astarte and Mylitta; the Romans and Greeks placed her terrestrial home in the island of Cythæra. Her power extends over the entire realm of Nature, as she is the originator of life. When she made her first appearance in Olympus, all the gods were struck with wonder at her beauty, while even the chaste goddesses, Artemis and Athene, fell victims to her charm. Her golden girdle possessed the power of making the wearer attractive and was often borrowed by Hera when she wished to lure her wayward spouse to her couch. Aphrodite is the sovereign ruler over human hearts, all of which are subject to the sway of passion. It was she who lured Helen into the arms of Paris, and the tragic loves of Pasiphaë, Phædra and Medea may be laid at her door. The Hetairæ are sacred prostitutes in service at her temples. Lais and Phryne, the celebrated Greek courtesans, worshipped her as their protectress, and her sacred bird is the amorous dove. Aphrodite is not merely an inspirer of love to those who find favour with her; she is swayed by the same violent passions as her votaries. The fair Adonis was her first lover, and such was her passion for him that after his untimely death from the tusks of a wild boar Zeus permitted him to return from the lower world and pass a portion of each year with her. In most Greek towns the women had an annual festival to celebrate the death and resurrection of Adonis, who is in reality the symbol of

the spring returning to endow the earth with new life.

Aphrodite also fell in love with the Trojan hero, Anchises, "whose beauty was like to that of the immortal gods." She first saw him when he was grazing his cattle on Mount Ida and was at once seized with a passion for him. She carried him off to her favourite sanctuary of Paphos, where the Graces bathed him and perfumed his body with an everlasting sweet-smelling oil. Later, having boasted of his intercourse with the goddess, he was struck by a flash of lightning which deprived him of his sight. From the union of Aphrodite and Anchises sprang Æneas, the mythical ancestor of the Romans, whose adventures are sung by the poet Virgil.

Aphrodite's son is Eros, the Latin Cupid, a playful but cruel child who tyrannises over gods and men alike. In statuary he is represented as a young and beautiful boy. On his shoulders are wings and he is armed with a bow and arrows to pierce the hearts of his victims. Sometimes however we find him with a torch, with which he burns them. Cupid

married Psyche (the Soul), their union thus symbolising the omnipotent sway of Love, which no mortal can resist. Both Cupid and Psyche are favourite subjects of Greek artists and poets. Psyche, a creation of tender beauty with her butterfly wings, is represented as the weeping, fettered victim of Eros, or sometimes as the shy maiden yielding in ecstasy to the embraces of her divine lover.

Aphrodite plays a part in the legends of Pygmalion and Galatea, Phaon and Sappho, Pyramus and Thisbe, Hero and Leander, to mention a few of the many romantic lovers whose histories are sung by Greek poets.

Pygmalion, a sculptor of Cyprus, had such high ideals of feminine



EROS AND PSYCHE. *Psyche, the personification of the human soul, owes both her most exquisite pleasures and her hardest torments to Eros.* (Photo: Hachette, from a painting by Gérard, now in the Louvre Museum.)



THE TOILET OF VENUS $\square$ A painting by Boucher, now in the Louvre Museum. The artist undoubtedly obtained his inspiration from the Homeric hymn which tells of the passion conceived by Aphrodite for the handsome shepherd, Anchises. The Graces assist her at her bath, and anoint her body with perfumes. (Photo: Hachette.)

beauty that no mortal woman could realise them for him; he therefore resolved to remain unwed. But he carved a statue of ivory which was so exquisitely adorable that he fell in love with it. In answer to his prayers Aphrodite gave life to his masterpiece. Pygmalion married Galatea, the ivory maiden thus miraculously become flesh and blood; their son was Paphos who gave his name to the famous Cyprian city.

Phaon was a hardy sailor who earned his livelihood by carrying passengers between Chios and Lesbos. One day Aphrodite, disguised as an old beggar-woman, asked him to give her a free passage. He granted her request with such good grace that she endowed him with radiant youth and beauty. All the Lesbian ladies fell in love with him and he

became the subject of several of Sappho's most passionate poems.

Pyramus, a Babylonian, fell in love with the fair Thisbe, but their parents opposed the match. The young couple resolved to elope, arranging to meet at a group of mulberry trees. Thisbe arrived first, and while she was waiting for Pyramus, she perceived a lioness who had just torn to pieces an ox, and took to flight.

Pyramus arrived, and finding her veil, which the lioness had torn and soiled with blood, he imagined that she had been killed and promptly committed suicide. Thisbe returned and likewise killed herself with her lover's sword. The mulberry tree, which had hitherto always born white fruit, henceforth produced berries which were red with the blood of the lovers.



THE BIRTH OF VENUS $\square$ A painting by De Troy. An admiring crowd of sea-gods are paying homage to the goddess of love, born of the sea-foam.



EROS *is* A statue by Bouchardon, now in the Louvre Museum, which gives a good idea of the classic type of statue of the little god whose arrows cause pain to gods and mortals. (Photo: Hachette.)



A CENTAUR TAMED BY EROS *is* A symbol of the omniscientcy of the love principle, which can subdue the most savage nature. (The Louvre Museum.) (Photo: Hachette.)

At Sestos, on the European shore of the Hellespont (Dardanelles), there dwelt a beautiful maiden, by name Hero, who was in charge of the sacred doves in Aphrodite's temple. At a festival of the goddess she met a young man named Leander whose parents dwelt at Abydos on the opposite shore. The two fell madly in love with one another, but at first Hero was unwilling to break the vow of celibacy she had made. Later Aphrodite's own magic power claimed them and they arranged to meet every night. Leander, who was a good swimmer, crossed the straits, guided to the trysting place by Hero's torch. One night there came a violent storm, in which Leander



PSYCHE GIVING THE THREE CAKES TO CERBERUS *is* An episode in one of the many adventures attributed to Psyche.

was drowned. His corpse being washed ashore to the grotto where they were wont to meet, Hero's heart was broken, and she fell dead on the body of her lover.

Narcissus, who had fallen in love with his own beauty, shunned the society of women. The nymph, Echo, who secretly adored him, shut herself up in a grotto, where she pined away with grief. Nothing remained of her, says the poet Ovid, except her voice and her bones. The latter were petrified and became part of the surrounding rocks, but her voice may still be heard by those who wander in mountainous solitudes and call to her.

Aphrodite avenged the unfortunate nymph. One day Narcissus, seeing his own image reflected in the waters of a fountain, became madly in love with it. Like Echo, he pined away and died; on the spot where he languished, there sprang up the yellow flower which bears his



NARCISSUS TRANSFORMED INTO A FLOWER ▯ *A painting by Poussin. Narcissus was a handsome youth who spurned the passionate advances made to him by the nymph, Echo. After she had pined away with unrequited love, Aphrodite avenged her by making Narcissus fall in love with his own reflection. Lost in self-admiration he languished and died. At the spot where he breathed his last, sprang up the flower which bears his name reminding mankind of the brief life of the handsome youth.*

name, its brief existence reminding mankind of the short life of the beautiful youth.

DEMETER (Ceres) and **KORE** or **PERSEPHONE** (Proserpina).—Demeter was the daughter of Cybele, the Phrygian Earth-goddess, whose cult spread to Greece. She is a symbol of the fertile soil and its products. She is specially known as the goddess of the wheat. All the legends concerning her are agricultural in origin, marking the periods of the year when Earth lavishes her bounty on mankind. It is related that she was



SAPPHO ▯ *The Lesbian poetess addressing one of her tender odes to the fisherman, Phaoon, whom Aphrodite, in return for the services he had done her, endowed with irresistible charm. (A Tanagra figure in the Louvre Museum.) (Photo : Hachette.)*

carried off by Poseidon (Neptune), their union symbolising the admixture of earth and water necessary to the growth of vegetation. She is also said to have had a love-affair with the hero, Jason, by whom she had a son, Plutos (the Latin Plutus), a symbol of the riches which reward the diligent cultivator of the soil. According to the Eleusinian legends she undertook the upbringing of the hero, Triptolemus, to whom she revealed all her secrets. In the chariot drawn by dragons, provided by her, he traversed the whole



THE DEMETER OF CNIDOS *A fine statue which characterises in striking fashion the benevolent goddess to whom mankind owes the science of agriculture and the precious gift of the wheat.*
(Photo : Hachette.)



EIRENE AND PLUTOS *Plutos, the god of Riches, is the son of Demeter, the goddess of Agriculture. But he is powerless unless protected by Eirene (Peace) who enables the husbandman to reap the fruits of his labour.* (Photo : Giraudon, from a statue in the Munich Art Gallery.)

world to propagate the knowledge of agriculture and its attendant benefits of civilisation.

But the best-known legend concerning her is that of the abduction of her daughter Persephone by Hades, the god of the underworld. The maiden was one day playing with some nymphs in a flowery meadow when Hades, who had ascended in his four-horsed chariot, seized her and carried her off to his nether kingdom. "The mountains and the seas echoed with her despairing cries, which reached the ears of her anguished mother. Poignant



THE CHARIOT OF CERES *The fair-haired Ceres, the Greek Demeter, presiding over the labours of the fields.* (The National Library, Paris.)

grief pierced the heart of Ceres ; loosening her hair and throwing over her shoulders a mantle of sombre hue, she wandered over land and sea in search of her child." The search was a long one, and many adventures befell the mother on her quest. At last Demeter learnt the ravisher's name ; to force Zeus to procure her daughter's liberation she smote the earth with sterility. Not even a blade of grass could grow, and the whole land was covered with the bodies of dead cattle. Mankind was in danger of extermination, but at length Zeus heard the prayers of the despairing mortals and despatched Hermes to the underworld



DEMETER LEARNING OF THE RAPE OF PERSEPHONE *Demeter-Ceres had a daughter known to the Greeks as Kore or Persephone (Latin Proserpina). When playing with nymphs in a field the maiden was carried off to the Lower World by Hades (Pluto), whom she married. After a lengthy search Demeter received news of her child; Zeus permitted Persephone to spend a portion of every year with her mother. (The National Library, Paris.)*

with orders to Hades to restore the maiden to her mother. Meanwhile however she had become the wife of Hades, and eventually it was arranged that she should spend a part of the year with her mother, while for the rest of it she reigned over the shades in Tartarus. The anger of the goddess was appeased, and she consented to restore the soil to its wonted state of fertility. As a reward to the inhabitants of Eleusis, who had given kindly help when in the disguise of an old woman she came to their town in search of her child, she revealed to them the sacred mysteries which for many subsequent centuries brought Eleusis fame and riches.

Under the garb of this picturesque legend it is easy to recognise the symbol of the plants which apparently die in the autumn, but come up anew when spring gladdens the land.

POSEIDON (Neptune) and AMPHITRITE.—Poseidon, the sea-god, is a brother of Zeus, to whom alone he ranks second in power. The

Greeks, as a nation of mariners, fishers, merchants and colonisers, naturally held him in special reverence. Every four years the Isthmic Games were held in his honour at Corinth. His palace was said to be in the depths of the sea, near Ægæe in Euboea. His horses had brazen hoofs and golden manes; they drew him in a chariot over the surface of the sea. As he approached, all the waves abated, and sea-monsters came up from the depths to disport themselves around his chariot. As the god of navigation, he has power to lull the anger of the tempests, but he is a capricious deity, easy to take offence and quick to vent his wrath upon the offender.



DEMETER AFFLICTS THE EARTH *In order to force Zeus to put pressure on Hades to restore her daughter, Demeter smote the earth with a prolonged drought. (The National Library, Paris.)*

In the Odyssey we find him mustering the storm-clouds and agitating the waves in order to wreck the ships of Ulysses. He sends from the sea various monsters to plague the land. Among these are the Marathon bull, the Cretan bull and the dragon which slew Hippolytus. These are symbolic of tempests



POSEIDON *♠* The sea-god known to the Romans as Neptune. He inhabits a magnificent palace in the depths of the sea, from which he emerges in a chariot drawn by horses with bronze hooves and golden manes.

blowing furiously from the sea on to the land. With his trident he can cause earthquakes, split mountains or create new islands in the sea. He also causes the birth of rivers; many of his adventures (he is constantly unfaithful to his legitimate wife, Amphitrite) are connected with lakes and the fountains which were such valuable assets to the waterless land of Greece. In the arid land of Argolis, Amymone, the daughter of Danaos, was searching vainly for water when suddenly she perceived a satyr. Hearing the maiden's cries, Poseidon hastened to take her under his protection. She yielded to his embraces and as her reward he caused to gush forth from the earth the fountain which bears her name.

HADES (Pluto).—This son of Cronos and brother of Zeus and Poseidon left heaven and sea to his brethren and departed to bear rule over the gloomy kingdom of

the dead. He is the host whose house is ever open to new guests, for each of whom he finds his special place; he is "Amphitryon," who presides over a perpetual banquet, and "Agésilas," the commander of an innumerable host. As "Zagreus" he is the mighty hunter whose prey never escapes him. As already mentioned, his wife is Persephone, the daughter of Demeter, who spends only a part of the year with him.

Their nuptial chamber is the tomb.

Hades never indulges in adventures like the other greater gods. He dwells perpetually in his infernal palace, his orders being executed by the Keres, daughters of Night. These winged virgins, clad in blood-red garments, are veritable vampires; like the Valkyries of Scandinavian mythology, they haunt battle-fields and carry off the dead warriors to Hades.

Under the escort of Hermes or of Thanatos (Death) and Hypnos



POSEIDON CREATING THE HORSE *♠* The Greeks found a facile comparison between the foam-topped waves and swift horses with flowing manes. They therefore attributed the creation of the horse to the god of the sea.



THE TRIUMPH OF NEPTUNE AND AMPHITRITE ◊ By Ludovico di Bologna. Nereos, the 'old man of the sea,' had fifty daughters, known as the Nereids. They represent the charm and fascination of a calm sea. The Nereid, Amphitrite, was dancing with her sisters on the shores of Naxos when Neptune saw her. The god immediately fell in love with her and carried her off to be his wife. Greek art frequently depicts the loving couple seated in Neptune's chariot and surrounded by a host of Tritons and Nereids.



THE RAPE OF PERSEPHONE ◊ Hades is forcing the maiden into his chariot, in order to carry her off to the underworld.



PSYCHE AND PERSEPHONE ◊ Having been deserted by Eros, Psyche roams the universe in search of her wayward lover. She even ventures into the kingdom of the shades in the hope of gleaning news about him from Persephone.



NEPTUNE CALMING THE WAVES *♠* The god can allay tempests as easily as he can raise them. (The National Library, Paris.)

(Sleep) the souls of the dead descend to the underworld through the wild gorges of the Styx. This river is to be found in the



CHARON, THE INFERNAL FERRYMAN *♠* The Souls of the dead are ferried across the river Acheron in his boat. From each passenger he receives the fee of an obol. (The National Library, Paris.)

Arcadian plateau; as is the case with many other Greek rivers, its waters disappear into fissures of the soil so that part of its course is subterranean. The landscape through which it flows is composed of a medley of wild and desolate rocks. Not a blade of grass grows on its banks. The Styx was said to flow into Acheron, an infernal river which encircled the palace of Hades. The souls of the dead cross the river in the ferry-boat of



HADES (PLUTO) *♠* Leaving to Zeus and Poseidon the dominion over sky and sea, Hades departed into the bowels of the earth, where he reigns over the gloomy kingdom of the dead. (The National Library, Paris.)

Charon, who receives the fee of an obol from each passenger. They enter the palace of Hades through a gate guarded by the three-headed dog, Cerberus. The tail of Cerberus is a living serpent. The dead cross meadows covered with the pale asphodel and eventually reach the judgment seat of Hades, who is assisted in his functions by Minos, Eacos and Rhadamanthos. Great sinners are sent to Tartarus, where they undergo cruel punishments. Sisyphos, the king of Corinth, who mercilessly murdered all strangers coming to his kingdom, is condemned perpetually to roll a heavy stone to the top of a mountain. As soon as it reaches the summit, it rolls down

again of its own accord. Tantalos, the Phrygian king, whose life was one long series of crimes and who gave a banquet to the gods at which he served the roasted limbs of Pelops, his son, is immersed up to his neck in the limpid waters of a lake. He is tormented by a perpetual thirst which he is never able to slake; whenever he bends his head to drink, the water recedes. Branches laden with delicious fruit hang over his head, but if he stretches out his hand to pluck it, the branches spring up out of reach. Ixion, the king of the Lapithæ, who murdered his father-in-law and attempted to violate Hera, is bound to a flaming

wheel which revolves ceaselessly. The Danaides, daughters of the Argive king, Danaos, who murdered their husbands at their father's command, because the oracle prophesied that he would meet death at the hands of a son-in-law, are compelled to empty buckets of water into a sieve. The souls of the righteous dwell in the Elysian fields, a paradise illumined by its own sun, where roses and myrtles flourish. These fields are traversed by the river Lethe; whoever drinks of its waters, forgets all the evils he has suffered in his life. In Elysium these fortunate souls enjoy an eternal life of perfect happiness.



THE APHRODITE OF CNIDOS *is* The head of the statue by Praxiteles, which is illustrated on page 27



THE INFANT DIONYSOS ■ One of the most popular Greek deities, whose influence on the Hellenic genius was far-reaching, was Dionysos or Bacchus. This son of Zeus and the nymph, Semele, was brought up by the nymphs and Satyrs dwelling on Mount Nysa. There the god first tasted the grape of the wild vine, which he resolved to change by cultivation into a gift worthy of mankind. (The Condé Museum, Chantilly.)

CHAPTER III

MINOR DEITIES

THE LESSER OLYMPIANS ■ ■ The greater gods are surrounded by a host of minor deities who serve them, execute their orders and minister to their pleasures.

Themis, a personification of Justice, is another sister and wife of Zeus. She is a kind of "mistress of the ceremonies" at Olympus; she convokes assemblies of the gods, presides at banquets and gives the master



THE ABDUCTION OF GANYMEDE ■ This handsome Trojan youth was carried off to heaven by Zeus, who had assumed the form of an eagle. In Olympus he is the cupbearer at the divine banquets.

of the gods the benefit of her wise advice. Her daughters, the Hours, are gatekeepers of heaven. Traditions vary as to their numbers, but they clearly symbolise the sunny days of spring and summer. They are young, beautiful maidens, gaily decked with flowers and fruit, who join in the dances of the Graces, Harmony, Hebe and Aphrodite.

The Charities (Graces), daughters of

Heaven and Aurora (Dawn), represent the sun's rays. Their names are Aglaia (the Brilliant), Euphrosyne (Heart's Delight), and Thalia (She who makes the plants to grow). They are the sources of all grace and joy; youth, charm and allurements are impossible save by their aid. "In your presence," says Pindar, addressing himself to them, "everything becomes charming and sweet; to you man owes fame, wisdom and beauty, for you enchant both earth and heaven."

Iris (the Rainbow) is, like Hermes, a heavenly messenger. Swift as the wind, she is able to cover hundreds of miles in a single instant.



PHAETHON *♣* The Son of Helios (the sun), who one day induced his father to let him drive his chariot across the heavens. He was unable to control the horses who whirled him out of his course. Zeus killed him with a thunderbolt when the chariot was so near the earth that it nearly burnt up every living thing.

Ganymede, a handsome youth, was borne to heaven from his Trojan home by Zeus, who had assumed the form of an eagle. At divine banquets he replenishes the goblets of ambrosia, being assisted in his task by Hebe, a symbol of the eternal youth, which is the privilege of the gods.

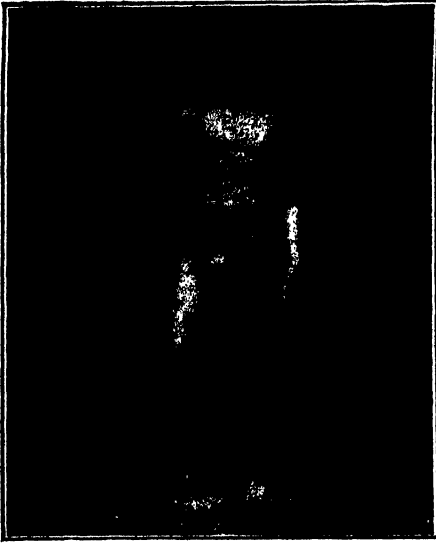
At such feasts the Muses, daughters of Zeus and Mnemosyne (Memory), sing in alternate chorus to the accompaniment of Apollo's lyre. When they visit earth, the shady valleys of Mount Helicon resound with their melodious lays, of which no listener's ear can ever tire. They are symbols of the various sounds of Nature, such as the rustling of the wind in the trees or the babbling of a brook flowing in a



THE FARNESE FLORA *♣* One of the finest statues in the Naples Museum. Flora is a purely Latin deity who represents the verdure of the fields in the first flush of spring. (Photo: Brogi.)



MELPOMENE *♣* In early times she was the Muse of Lyric Poetry, but at a later epoch she became the patroness of Tragedy. In her hand she carries the mask worn by tragedians. (The Louvre Museum.) (Photo: Hachette.)



BACCHUS. *By Michaelangelo* A statue of the young god, crowned with vineleaves. In his hand he holds a cup of the generous wine which cheers and inspires the soul of man. (The National Museum, Florence.) (Photo : Brogli.)

pebbly bed. As goddesses of limpid water, they enjoyed a widespread cult; the solemn



THE TRIUMPH OF BACCHUS. *By Delafosse* According to legend, Bacchus visited India. The painting shows him returning in triumph, mounted on an elephant. (The Louvre Museum.) (Photo : Hachette.)



THREE MUSES. *A painting by Lesueur* Erato, a symbol of erotic poetry, is playing the viola, while Melpomene, the muse of lyric poetry, sings. Polymnia, the patroness of mimic art, listens to the song. (The Louvre Museum.)

festivals in their honour, celebrated with literary and musical contests, attracted large gatherings of pilgrims from all over Greece.

The Nine Muses were venerated collectively rather than individually, and in early times no special attributes were attached to any one of them. Later, in the Roman epoch; they were allotted special functions; Clio became the Muse of History, Euterpe was the patroness of Flute-playing, Thalia symbolised Comedy, while Melpomene represented Lyric Art and



THE BACCHANALIAN FESTIVAL. *By Titian* Every spring festivals were celebrated in honour of Bacchus. (The Prado Museum, Madrid.) (Photo : Hachette.)

Tragedy. Terpsichore was the Muse of dancing, Erato symbolised Erotic Poetry, Polymnia stood for Memory and Mimic Art, and Urania became the Muse of Astronomy. Lastly, Calliope represented Epic Poetry and Eloquence.

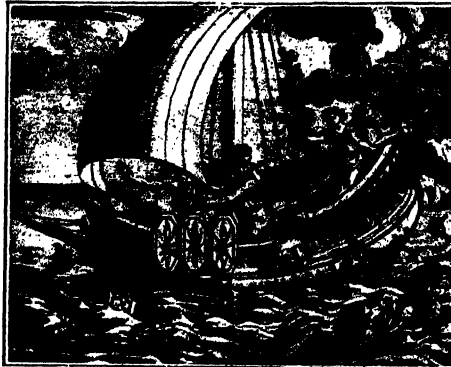
CELESTIAL PHENOMENA

Apollo and Artemis were not the only solar and lunar deities; we also find among the Olympians Helios and Selene.

The former is the driver of the sun's chariot, which is drawn by four white horses, emerging every morning in the east from the depths of the river Oceanos. In the evening the chariot descends again into Oceanos, this time in the west. The son of Helios was Phæthón, who one day presumptuously requested his father to be allowed to drive the sun's chariot across



THE PRAXITELES FAUN *■ The Fauns were light-hearted nature-gods who inhabited mountains and forests. (The Capitoline Museum, Rome.) (Photo : Brogi.)*



THE ESCAPE OF BACCHUS *■ When carried off by pirates, the god broke his chains and changed his captors into dolphins.*



THE SIRENS *■ So sweetly seductive were their voices that all who heard their songs threw themselves into the sea to join them.*



PAN *■ By L. Signorelli. In early times Pan was a god of the shepherds; ultimately he developed into a symbol of Nature. (The Berlin Museum.) (Photo : Hanfstaengl.)*

the heavens. The youth being too weak to control the horses, they rushed out of their usual track and came too near the earth. Rivers were dried up and forests burst into flames. Zeus was forced to intervene, killing Phæthón with a flash of lightning. The body of the unlucky youth fell into the river Eridanos. It was subsequently interred by his sisters, the Heliades, who pass their days in eternal weeping at his tomb. Their tears become amber, the yellow substance which unites in itself the golden brilliancy of the sun and the transparency of a tear. Selene, the sister of Helios, symbolises the calm beauty of Eastern nights. Although beloved of Zeus and Pan, she conceived a tender passion for a young shepherd named Endymion, who represents the sun at rest. She first saw him when asleep with

on the slopes of a Carian mountain. Selene visited Endymion every night until her amour came to the notice of the gods, whereupon Zeus gave the youth choice of instant death or eternal slumber. The young shepherd chose the latter alternative, and from that day henceforward he has remained asleep on the mountain side. Every night the pale moon visits him and watches over his flock.

Eos (the Dawn) or Aurora is another sister of Helios. She is the 'rosy-fingered' maiden,

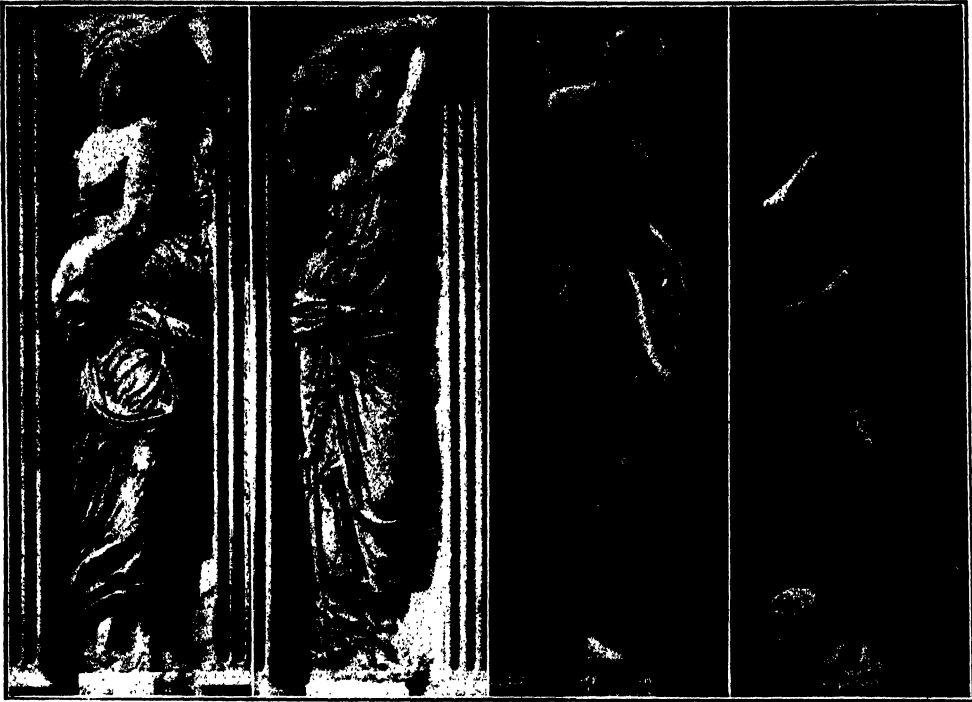


FAUN AND SATYR *By Rubens. These attendants of Bacchus symbolise the joy of intoxication and the vivacity of passion. (The Pinakothek, Munich.)*

whose freshness is both new and eternal. Eos was also an amorous maiden who was likely to take a fancy to any handsome youth who came her way. For Tithonos, one of her lovers, she obtained from Zeus the boon of immortality, but forgot to ask that he should also be endowed with eternal youth. Their marital happiness was therefore of short duration, because Tithonos grew old like the rest of mankind. His hair became white, wrinkles covered his face, and his body grew daily feebler till



THE NYMPHS *A painting by Corot. The nymphs (Naiads, Oreads, etc.) are daughters of Zeus. They symbolise the various aspects of Nature, such as trees, forests, brooks, torrents, waves, etc. They are always represented as beautiful, alluring maidens. (The Louvre Museum.) (Photo : Hachette.)*



THE NYMPHS ■ A bas-relief by Jean Goujon. One of the finest specimens of statuary from the period of the French renaissance. It has been justly said that the marble figures seem alive. (Photo: Hachette.)

it was unable to sustain the weight of the magnificent garments he wore. Eos vainly tried to rejuvenate her husband by feeding him on immortality. When he became completely decrepit, she shut him up, and from his prison issued a feeble voice like that of a cricket. Finally, to put an end to his misery, she changed him into a cricket. It may easily be guessed that Tithonos is a symbol of Day; he is immortal, because he constantly reappears, but while in the morning he is young and vigorous, a worthy mate for the Dawn, in the evening he has grown old and lost all his strength.



A FEMALE SATYR ■ Female Satyrs were apparently unknown in classic art. The above represents a group by Clodion, a celebrated French sculptor of the 18th century.

STORM AND WIND GODS

■ ■ The violence of the hurricane is symbolised by the family of Typhon, who is described as a monster with a hundred heads, fearful eyes and terrible voices.

His wife, Echidna (the storm clouds which precede the tempest), is a beautiful woman from the waist upwards, but the lower part of her body is that of a serpent, covered with scales of ever-changing hue. Her children are the Chimæra, a monster with the head of a lion, the body of a goat and the tail of a dragon and the Harpies, winged maidens with



APOLLO GIVES MIDAS THE EARS OF AN ASS *King Midas preferred the flute of Marsyas to the lyre played by Apollo. He was rewarded for his lack of taste with a pair of asses' ears.*



THE BARBER OF KING MIDAS *The King was forced to reveal the secret of his deformity to his barber. The latter confided the secret to a hole in the ground, and the reeds which grew upon the spot repeated it to the breezes.*



THE DRUNKEN HERCULES. *By Rubens* *As a distraction from his toil, Hercules sought the pleasures of the wine-cup in the company of Fauns and Menads. (The Dresden Museum.) (Photo : Hanfstaengl.)*

long claws and faces pale with hunger. Like vultures they feed on garbage, and when they swoop on their food, the sound of their brazen wings can be heard afar. They were sent by the gods to torment the blind Phineus, whose food they either snatched from his table or soiled.

In them we see the symbolisation of the terrible storms which wreck ships and destroy sailors. On earth they batter and damage the fruit and corn, products of man's labour.

There are also deities personifying the regular winds, which, although often violent, are not necessarily a scourge of mankind. These are Boreas, the North Wind, Notos, the South Wind, Euros the East Wind and Zephyros, the West Wind.

The last named is naturally the tutelary deity of sailors. His soft breezes freshen the air of the Elysian Fields, where the souls of the blest dwell. As a forerunner of spring, he is wedded to Chloris (Flora), the mother of Karpos (Fruit).

By artists he is depicted as a fair-haired, handsome youth, with butterfly wings. His head is wreathed in garlands. Slender maidens, mounted on swans, their long diaperies floating gracefully behind them, accompany him on his progress through the air.

Æolos is the father and lord of the four winds, whom he keeps confined in vast caves of the Æolian Islands (Lipari Islands, north of Sicily). Armed with his trident, he bids them go and return at his pleasure

CEA GODS *☞* *☞* Nereos, the "old man of the sea," was worshipped by

Greek mariners by the side of Poseidon and Amphitrite. He symbolises the motion of the sea in its most favourable aspect. By carrying his ships, the sea is kind to man; it satisfies his desire for adventure, makes his commercial enterprises prosper and thus brings him much profit. Nereos has fifty daughters, the Nereides, who represent the fascination of the sea for mankind. When breezes played on the surface of the sea, the ancient Greeks used to say that the Nereides had quitted their father's dwelling and would emerge from the depths in all the grace of their virginal purity. The Nereides frequent the bays of the coast and are also found in river mouths where they celebrate their festive dances. Far over the land the sound of their chants is wafted.

Proteos, another marine deity, is famous for his metamorphoses. He represents the

constantly changing aspect of the sea. Wind-driven waves, in the course of their progress to the shore, continually change their shapes. From Proteos we have the adjective "protean," which is used to signify a continual change of aspect or shape.

Glaucos is the blue wave which reflects the azure sky of Greece. Triton, a son of Poseidon, symbolises the roaring of waves agitated by a storm. His special attribute is the sea shell, in which, when placed close to the ear, we imagine we hear the sound of the waves. The Sirens represent the deceptive qualities of the sea. They are depicted as seductive maidens whose voices exercise an irresistible spell over all who are rash enough to listen to them. In order to sail safely past their abode Ulysses caused the ears of his sailors to be plugged with wax, while he himself was securely bound to the mainmast of his ship.

In the straits of Sicily, not far from the home of the Sirens, we find Charybdis (the Swallower) and Scylla (the Tearer). Scylla is the daughter of Lamia, a bogey figuring frequently in the tales of Greek and Roman nurses who wished to frighten the children entrusted to their charge. In the *Odyssey* Scylla is depicted as a six-headed monster who snatched six sailors from the deck of one of Ulysses' ships with her twelve hands and devoured them in the sight of their comrades. "Incident in Scyllam qui vult vitare Charybdim." He who strives to avoid Charybdis, falls into the jaws of Scylla.

DIVINITIES OF THE LAND AND FRESH WATER. DIONYSOS (Bacchus) ■ ■ Of all the secondary deities of land and water none exercised such a potent influence on the Greek mind as Dionysos (Bacchus), the god of wine. From the end of the VIth century, B.C., onwards we find him dominating art, social life, poetry and religion. The legends concerning him are innumerable, for each Greek state enriched with a new myth the fabulous history of the god who bestowed the marvellous gift of the grape-juice on mankind. Wine is a begetter of strength, a consolation in time of sorrow, an inexhaustible source of mad gaiety, enthusiasm and creative inspiration.

This son of Zeus and the nymph Semele was long subject to the persecutions of Hera. After vainly seeking to have him destroyed in his cradle by enormous serpents, she afflicted him with madness, which Cybele cured. Hera then had him carried away by



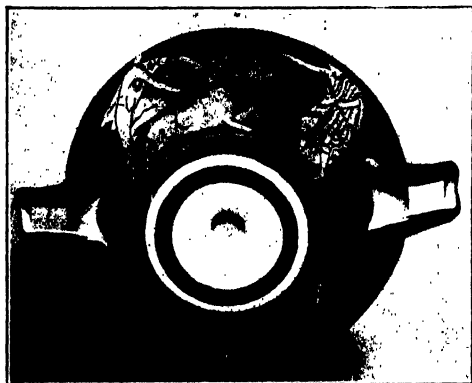
HERCULES KILLING THE LERNEAN HYDRA. *By Le Guide* ■ The Hydra was a nine-headed dragon inhabiting the Lernean Marshes, near Argos. With the aid of his trusted companion, Iolaos, Hercules managed to overcome the monster.



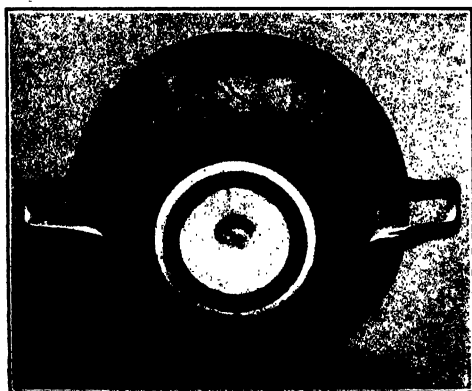
THE COMBAT OF HERACLES AND ACHELOOS ■ *In order to wed Deianira, Heracles was first compelled to vanquish his rival for her hand, the river-god, Achelous.*



THE INFANT HERACLES STRANGLING THE SERPENT ■ In his cradle the baby strangled an enormous serpent sent by the jealous Hera to devour him. (The Louvre Museum.)



HERACLES CAPTURING THE ARCADIAN STAG ■ He pursued it for a whole year before catching it (The Louvre Museum.) (Photo : Hachette.)



HERACLES OVERCOMING THE CRETAN BULL ■ The bull was a sea-monster afflicted with madness by Poseidon to devastate the island of Crete. (The Louvre Museum.) (Photo : Hachette.)

pirates when sleeping in the island of Naxos, but the god broke the chains with which they had fettered him and changed the pirates into dolphins. When he grew up, he assisted Zeus in the war against the giants, subsequently undertaking a tour of the whole earth in order to initiate mankind into the cultivation of the vine. On his return to Greece he met Ariadne, the daughter of Minos, king of Crete, who had been marooned by Theseus in Naxos. Falling in love with her, he married her and brought her to Olympus.

The worship of Dionysos spread rapidly. At Athens there were two great festivals in his honour, the Lenean which took place in autumn after the gathering of the harvest and the Anthestærian, a spring feast to celebrate the tasting of the new grapes. These festivals, which have survived to our days under the form of Carnival, were celebrated in the same spirit of merrymaking which characterises their modern descendant. In the festivals of Dionysos we may also trace the origins of the Greek drama.

Rome adopted the Dionysian festivals under the name of Bacchanalia, but with the grosser temperaments of the Romans the solemn religious nature of the Greek celebrations disappeared. The Bacchanalia degenerated into a series of licentious orgies, which were a constant source of scandal.

THE COURT OF DIONYSOS ■ ■

Paintings or statues of Dionysos rarely show him as an isolated deity. We generally see him the centre of a group of secondary personages who represent the various aspects of the natural scenery in the country of the vine. This court or train, known as the Thiasis, is composed of nymphs and satyrs. One of its most prominent members is Pan.

The nymphs, daughters of Zeus, inhabit the forests and flower-clad meadows. They are beautiful maidens, whose especial pleasure is the dance. Sometimes they shed their garments to bathe in streams and fountains. Such river-nymphs are the Naiads, while the Oreads are the maidens who haunt the slopes of mountains. We find others (the Dryads and Hamadryads) who dwell in the trunks of trees, while yet another type (the Oceanides) haunt the depths of the seas. Nymphs watched over the childhood of Hermes, Dionysos and many another god. They are always depicted as possessing irresistible charm and grace ;

sometimes they are mates of the gods, but we also find them giving themselves to privileged mortals who thus become the founders of tribes and races. But nymphs, like ordinary mortals, have their trials and tribulations, especially when they are pursued by the unwelcome attentions of the satyrs.

These latter are nature spirits, inhabiting woods and mountains. They are mischievous, malicious beings with hairy bodies, pointed ears and cloven hoofs. Their half human, half bestial appearance symbolises the evil passions and brutal instincts of primitive man. But when the city of Athens took them under her wing, their physical appearance changed and their characters assumed a nobler aspect. The only survivals of their former bestial life in their later phases are the long pointed ears and the short horns which rise up out of the ringlets of their curly hair. Poets and artists represent them as handsome young companions of Dionysos, who share with the nymphs the management of the bacchic dances. They are flute-players and undertake the care of the vineyards, where they may be found sleeping off the effects of their carouses.

The Sileni are a family of Phrygian origin, closely related to the Satyrs. Under a rude and grotesque appearance they conceal shrewd, sound wisdom and a certain musical talent.

One of these Sileni, Marsyas, the inventor of the flute, dared to boast his instrument as superior to the lyre of Apollo. He rued his presumption, for in the musical contest that followed all the judges save King Midas gave their verdict in favour of the god. Apollo flayed Marsyas alive as a punishment for his pride.

Midas was rewarded for his lack of taste with the ears of an ass. These he concealed under a large turban, but the secret had to be revealed to the slave who cut his hair. The latter was forbidden to reveal the fearful truth under pain of death, but so tormented was he by his enforced silence that he dug a hole in the ground into which he whispered the words: "King Midas has the ears of an ass." On the same spot a reed grew up, and when it swayed in the wind, its branches echoed; "King Midas has the ears of an ass."

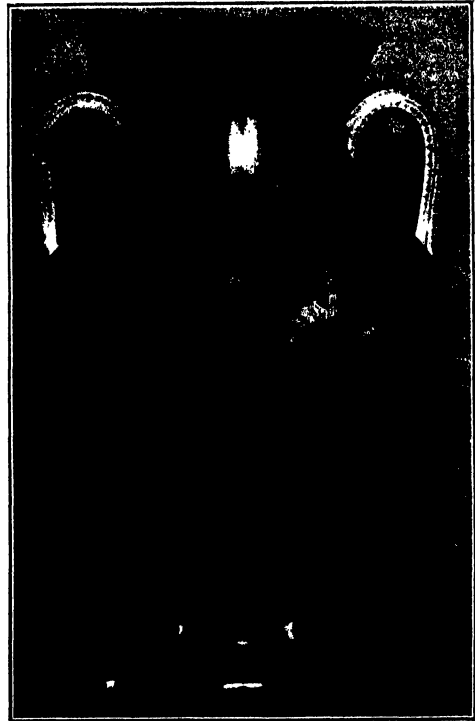
Transplanted from Phrygia to Greece, Silenus became the boon companion of Dionysos. He is represented as a bloated, tun-bellied, hairy man, always intoxicated, who rides on an ass at the rear of the Bacchic procession. Satyrs and Bacchantes support his reeling body.

D



HERACLES AND THE NEMEAN LION *Finding that his arrows failed to penetrate its skin, he strangled the animal after a terrific struggle. (The Louvre Museum.) (Photo : Hachette.)*

Priapos, a son of Dionysos and Aphrodite, expresses the reproductive energy of the animal



HERACLES CAPTURING CERBERUS *By order of Eurystheus Heracles descended to the Lower World and dragged its watch-dog, Cerberus, to the light of day. After being shown to Eurystheus, Cerberus was allowed to return to the portals of the Shades (The Louvre Museum.) (Photo : Hachette.)*



Heracles, offering him the choice between virtuous ... and a life of pleasure. Heracles chose the hardships offered by Athene, with the promise of immortal glory to follow. (From the Temple of Zeus at Olympia.)

and vegetable kingdoms. His image is placed as a protective idol in gardens and orchards.

Pan, the inventor of the Syrn (shepherd's flute), is the spirit of the fresh morning breeze



THE CENTAUR. A savage monster, half man and half horse, symbolic of the Hurricane. (The Louvre Museum.) (Photo: Hachette.)

which causes the pine branches to sway and sing. He is also the god of pastures, mountains, gorges and caves. His squat body, with its goat's legs, is a cause of uncontrollable fear to shepherds and travellers who suddenly behold him. Hence the origin of the word "panic."

Aristæus, a gentler and less uncouth spirit than Pan, loves fertile fields and pleasant valleys. He is a son of Apollo and the nymph Cyrene and protector of flocks. He is also a patron of huntsmen and bee-keepers, besides being skilled in the curdling of milk and planting of trees. The vine and the olive are his especial favourites.

Some of the principal characteristics of Aristæus are also to be found in Daphnis, a young Sicilian shepherd who is credited with the invention of pastoral poetry. This handsome son of Hermes and a nymph was the lover of the Naiad, Lyke, to whom he swore eternal fidelity under pain of losing his sight should he prove false to his vow. For a long time he resisted the many temptations which came his way, but at last, under the influence of wine, he yielded to the seductions of a certain princess. The penalty overtook his transgression, and he lost his sight. He endeavoured to find consolation for this affliction in music and song, but one day, having wandered into the mountains, he fell from a high rock and was killed. His untimely fate was bewailed by the nymphs who had loved him and who gave his body burial.

THE HEROES These form a connecting link between gods and mortals, possessing both divine and human qualities. As a rule they owe their being to the union of a deity with a mortal; many of them are the original ancestors of races or distinguished families. Every tribe and every city of Greece has its hero, who acts as its patron. Like the saints of mediæval Europe, the heroes multiplied in number as the centuries passed. The hero supplied a real need in the life of the people; being mortal like themselves, he was more in touch with their feelings and aspirations than the lofty gods of Olympus. As the primitive beliefs gradually lost their force, the patron heroes of Hellenic cities gained much credit at the expense of the gods.

HERACLES (Hercules).—The most celebrated hero is Heracles, known to the Latins as Hercules. In him we find a magnificent symbol

of man in conflict with the forces of nature and obtaining ultimate success only as a result of continual effort, self-sacrifice and self-denial. He is a son of Zeus by Alkmene, the wife of Amphytrion, and, like other illegitimate children of Zeus, he incurred the wrath of Hera. But such was the strength of the infant that in his cradle he strangled two monstrous serpents sent by the goddess to devour him. After receiving a thorough education from various masters, he took service under King Eurystheus, who compelled him to perform a series of difficult tasks. These, known as the Twelve Labours of Heracles, were suggested to the monarch by the vindictive Hera. He obeyed willingly, for, while still a youth, he



THESEUS AND AMPHITRITE *Theseus descended into the depths of the sea to find the golden ring which King Minos had consigned to the waves. (The Louvre Museum.) (Photo : Hachette.)*

had received a visit from Aphrodite and Athene. The former offered him a life of pleasure, the latter an existence full of trial and hardship, which was, however, to be ultimately crowned with immortal glory. Heracles chose the alternative offered by Athene.

The Twelve Labours, which are a favourite subject of mythologists, are worthy of detailed enumeration.

In the Peloponese he killed a lion which had been the terror of the Nemean valley. Thenceforth he wore its skin as his ordinary garment, the head part forming his helmet. Then he was ordered to slay the Lernean Hydra, a nine-headed serpent which ravaged Argolis. He succeeded in this, and afterwards dipped his arrows in the reptile's poison, which rendered



HERACLES AND OMPHALE. *A painting by Le Moyne. According to a legend Heracles spent a year at the court of the Lydian queen, Omphale, for love of whom he permitted himself to be set to perform various womanly tasks. (The Louvre Museum.) (Photo : Hachette.)*

all wounds inflicted by them incurable. His third Labour was the capture of the Arcadian stag, which had golden antlers and brazen feet. His pursuit of the animal lasted a whole year.

His next task was to capture the Erymanthian boar, which he brought alive in a net to Eurystheus, who for the fifth Labour ordered him to cleanse in a single day the stables of Augeas, the King of Elis. They contained a herd of three thousand oxen, but had not been cleaned for thirty years. Heracles turned the



THESEUS AND THE MINOTAUR *The most famous exploit of the hero, Theseus, was his combat with the bull-headed monster, the Minotaur, in the Cretan Labyrinth. (Photo: Hachette.)*



PERSEUS AND MEDUSA ◊ A bas-relief of the Vth century B.C. When contrasted with the Parthenon frieze of the Vth century B.C., the latter is a striking example of the progress made within a hundred years. (Palermo.) (Photo : Alinari.)



ARTEMIS AND APOLLO KILLING THE CHILDREN OF NIOBE ◊ Niobe had rashly boasted herself the superior of Leto as a mother.



PERSEUS KILLING MEDUSA ◊ In order to see her face without being turned into stone Perseus uses his shield as a mirror.

rivers Alpheus and Peneus through the stalls. After that he was commanded to destroy the birds of Lake Stymphalus which fed on human flesh ; these he killed with his arrows. His seventh Labour was the capture of the mad Cretan bull.

In Thrace he conquered the cruel king, Diomedes, who fed his mares on human flesh, and brought the animals to Eurystheus as his eighth Labour. His ninth task was to gain the girdle of Antiope, queen of the Amazons. He made the queen a prisoner and gave her in marriage to his friend Theseus.

His tenth Labour took him to Spain, where he vanquished the triple-bodied monster Geryon. In the course of this adventure he broke the isthmus joining Europe to Africa and opened out the Strait which is now known as that of Gibraltar. The ancients called it the Pillars of Heracles.

The eleventh Labour was to fetch the Golden Apples of the Hesperides, a particularly difficult task as Heracles did not know where they were to be found. Eventually he reached the garden where they grew and killed the dragon Ladon, their guardian.

For his final task he descended to the Lower World and brought back its custodian, the triple-headed dog, Cerberus. As he dragged the furious animal over the plains of Thessaly, venom dropped from its mouth, and all the plants on which it fell became henceforth poisonous.

After such stupendous achievements Heracles had earned the right to rest. He refused, however, to take it, but wandered all over the world, redressing wrongs and championing the cause of the weak and oppressed.

In Egypt, he killed the tyrant Busiris who murdered all strangers entering his kingdom. On Mount Caucasus he shot the eagle which preyed on the liver of the bound Prometheus, whom he released. In Libya he killed Antæos, the earth-giant, a formidable and cruel son of Poseidon and Gæa, whose strength was invincible as long as his feet remained in contact with his mother earth.

Meanwhile he married Deianira and shot the centaur Nessus, who had attempted to violate her. The dying centaur gave Deianira his bloodstained tunic, which he told her had the magic power of ensuring the fidelity of her husband.

The doom of Heracles was near at hand. For a whole year he became the servant of Lydian queen, Omphale, for love of whom he allowed himself to be dressed in women's



PERSEUS DELIVERING ANDROMEDA. *A painting by Coypel. A sea-monster having been sent by Poesidon to ravage the coasts of Æthopia, King Cepheus consulted the oracle of Ammon and was told to sacrifice his daughter, Andromeda. After killing Medusa and escaping from her sisters, Perseus flew over the spot where the chained Andromeda awaited the coming of the monster. Perseus turned it to stone with Medusa's head and subsequently married Andromeda. (The Louvre Museum.) (Photo : Hachette.)*

garments, while she wore his lion skin. Afterwards he was attracted by Iole, the daughter of Eurytos, whom he intended to marry. Deianira, remembering the advice of Nessus, sent the Centaur's tunic to Heracles as a sign of her affection. As soon as the hero had donned it, the poison began to penetrate into all his limbs, causing him the most excruciating agony. When he tried to pull the garment off, it stuck to his flesh, and with it he tore away whole pieces of his body. Resigning himself to his fate, he ascended Mount Cæta,



NIobe AND HER YOUNGEST DAUGHTER. *After having seen her children fall one by one beneath the arrows of Artemis and Apollo, the distracted mother vainly endeavours to protect her youngest daughter. (The Uffizi Gallery, Florence.) (Photo : Brogi.)*

raised a pile of wood and mounted it. After bequeathing his bow and arrows to his friend Philoctetes, he ordered the wood to be set on fire, but as soon as flames began to rise, a loud clap of thunder was heard. Zeus carried his son off to Olympus, where he received the honour of immortality, became reconciled to Hera and married her daughter, Hebe. At last he was able to enjoy eternal leisure as the reward of his toilsome life.

THESEUS.—The history of Theseus, the ancestral hero of Athens, has striking analogies to that of



THE STORY OF MELEAGER *The Ætolian hero, Meleager, the son of the king of Calydon, hunted a fierce wild boar which was laying waste his father's territory. Many famous Greek heroes took part in the hunt; among them was Atalanta, the virgin huntress, who was the first to wound the boar. Meleager gave it its death blow. (Photo: Fenaillé.)*

Heracles. Like the former, Theseus was a champion of the oppressed and a slayer of monsters. One of his deeds was the slaying of the brigand Procrustes, who used to tie all travellers who fell into his hands on an iron bed. If they were shorter than the bed, he stretched their limbs till they were of the same length, but if they were too long, he cut off the protruding parts of their legs. In the company of his friend Pirithoos he took part in all the principal adventures of heroic times, such as the war against the Amazons, the battles of the Centaurs and Lapithæ, the quest for the Golden Fleece, etc. But his most celebrated exploit was performed in Crete.

In the labyrinth specially constructed for him by Dædalus, King Minos kept a monster with the head of a bull and the body of a man, the Minotaur. It so happened that Androgeos, the son of Minos, was killed by the Athenians; in revenge Minos laid siege to Athens, took the city and compelled the inhabitants to furnish him every year with seven youths and seven maidens, who on arrival at Crete were thrown to the Minotaur. Resolving to deliver his country from this cruel tribute, Theseus voluntarily enrolled himself among the unfortunate victims, who were generally chosen by lot. In Crete, Ariadne, the daughter of Minos fell in love with him. The girl gave him



THE EDUCATION OF ACHILLES *In a later legend, unknown to Homer, Achilles learnt the art of medicine and music from the centaur, Chiron.*



THE JUDGMENT OF PARIS *By Rubens.* The Shepherd Paris, one of the fifty sons of Priam, king of Troy, received a visit from Hera, Athene and Aphrodite while pasturing his flocks on Mount Ida. The goddesses brought a golden apple which they asked him to bestow upon the one he considered the most beautiful. Paris gave the apple to Aphrodite, who rewarded him with the hand of Helen, the wife of Menelaus. The Rape of Helen was the cause of the Trojan War. (The National Gallery.) (Photo : Anderson)

a ball of thread, by means of which he was able to trace his way through the mazes of the Labyrinth. He killed the monster, delivered the prisoners and returned triumphantly to Athens. Ariadne accompanied him as far as the isle of Naxos, where he abandoned her.

The amorous adventures of Theseus were numerous. After deserting Ariadne, he married the nymph Ægle, but later left her for Antiope, the queen of the Amazons, whose hand was bestowed upon him by her captor, Heracles. By her he had a son Hippolytos, but eventually he put her away in favour of Phædra, the sister of Ariadne. Phædra's illicit passion for her

stepson, Hippolytos, forms the subject matter of one of the most moving tragedies of the Athenian dramatist, Euripides.

Theseus died in the isle of Skyros, a victim to the treachery of its king, Lycomedes; subsequently the Athenians erected a splendid mausoleum in his honour, known as the Theseion, which was an inviolable sanctuary for the weak and oppressed



BELLEROPHON. *By Rubens* *is* The Corinthian Prince, Bellerophon, mounted on the winged horse, Pegasus, kills the Chimera, a monster with the head of a lion, the body of a goat and the tail of a serpent.

PERSEUS was a son of Zeus and the Argive Danae. In the myths of Argolis he holds the same place of honour as Theseus in the Attic legends. His two most famous exploits are the slaying of the

Gorgon, Medusa, and the deliverance of Andromeda.

Medusa was one of the three Gorgons, fearful monsters with teeth like the tusks of a wild boar, golden wings and birdlike claws. Their hair was composed of living serpents; any one who looked on their faces was instantly turned to stone. The two elder Gorgons were immortal; Medusa alone was vulnerable. In quest of their lair, Perseus, acting on the advice of Athene, sought advice from the Phorkyads or Gracæ, three maiden sisters, who were born into the world as wrinkled hags. They had but one single eye and tooth between them, which they passed from one to the other, whenever they desired to see or eat. Perseus stole the eye and the tooth, which he only restored on the condition that they told him the way to the Gorgons and gave him a pair of winged sandals, a wallet and a helmet which rendered him invisible. He came upon the Gorgons while they were sleeping, cut off Medusa's head, placed it in the wallet and escaped the pursuit of the two elder Gorgons by the aid of the invisible helmet.

On the Æthiopian coast he passed by a rock to which a beautiful maiden, Andromeda, the king's daughter, was chained. Her mother had excited the wrath of the Nereids by boasting that she was as beautiful as they; to avenge his favourite nymphs Poseidon sent a sea monster who devoured both man and beast. The oracle of Ammon having declared that the monster would only stay his ravages when Andromeda had been given to him to devour, the wretched king was forced to sacrifice his daughter. Perseus killed the monster and afterwards married the maiden, with whom he had fallen in love.

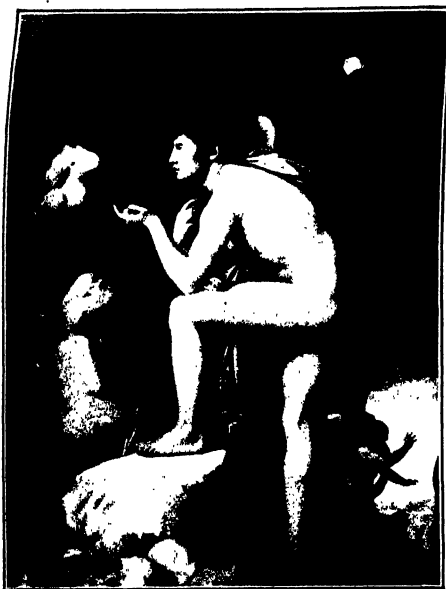
THE LEGENDS OF THEBES, CADMOS AND OEDIPOS

Cadmos, the son of a Phœnician king, arrived in Boeotia after a series of strange adventures. There he killed a fire-breathing dragon and, by the advice of Athene, he ploughed the land and sowed the monster's teeth. The result was a harvest of armed warriors who fought with one another till only five survived. With their aid Cadmos founded the city of Thebes, of which he became the king.

One of his sons, Amphion, a celebrated performer on the lyre, married Niobe, the daughter of Tantalos. She bore him six sons and six daughters, but in her pride she boasted herself the superior of Leto, the mother of Apollo and Artemis. Niobe's daughters were slain by the arrows of Artemis, while Apollo shot her six sons.

Laïos, a great-grandson of Cadmos, married princess Jocasta. To them was born a son, by name Oedipos, who was destined to undergo innumerable misfortunes. In consequence of an oracular utterance he was sent away from home in his infancy, with the result that he was ignorant of his parentage and eventually fulfilled the prophecy

of the oracle by killing his father and marrying his mother. He also delivered Boeotia from the Sphinx, a monster with the face of a woman, the body of a lion and the wings of a bird. The Sphinx was in the habit of posing riddles to all who fell in her power; when they failed to answer correctly, she killed and devoured them. By his incestuous union with Jocasta, Oedipos had two sons, Eteocles and Polynices, and two daughters, Antigone and Ismene. But a series of misfortunes overtook the land of Boeotia, and from the lips of the seer Teiresias, Oedipos learnt that he was the unwitting cause



ŒDIPUS AND THE SPHINX. A painting by Ingres. The Sphinx was a terror to the Boeotian countryside, killing all who could not solve the riddles she put to them. Œdipos solved the riddle, whereupon the Sphinx rushed into the sea and drowned herself. (The Louvre Museum.) (Photo: Hachette.)



ORPHEUS AND EURYDICE. A painting by Poussin. Orpheus played the lyre so sweetly that all men and even the wild beasts listened to him spellbound. He married Eurydice, whom he loved more than anything in the world, but his young wife died from the bite of a snake. Orpheus obtained permission to bring her back from the lower world, but lost her once more by failing to observe the condition laid upon him by its monarch.

(Photo : Hachette.)

of these calamities. Jocasta hanged herself when she learnt the terrible truth, and Oedipus tore out his eyes. Accompanied by his favourite daughter, Antigone, and pursued by the Furies, Oedipus fled from Thebes. The tragedy of Sophocles relates how he finally found sanctuary at Colonos in Attica, where the gods permitted him to die in peace.

Subsequently Eteocles and Polynices quarrelled over the succession to the throne of Thebes. Polynices was expelled from the kingdom by his brother, but found shelter at the Argive home of King Ad-



ORPHEUS. A statue by Pierre Francheville. In this case the musician is playing upon a violin instead of the classic lyre. (The Louvre Museum.)

rastes, who championed his cause. Aided by an Argive host, he laid siege to Thebes. This expedition, known as "The Seven against Thebes," ended in the death of the two brothers, who killed each other in single combat. This fratricidal strife has furnished rich material to the Greek dramatists; Æschylus, Sophocles and Euripides have all treated the subject under various aspects in their tragedies.

LEGENDS OF ÆTOLIA, THES-SALY THRACE AND CORINCH ■ ■
The most popular hero of Ætolia is Meleager.

The exploit for which he is best known is the hunt of the Calydonian boar, which he undertook in the company of Theseus, Castor, Pollux and the virgin huntress, Atalanta. Meleager's death occurred shortly after he had killed the animal. In defiance to the wishes of her father, Atalanta obstinately refused to take a husband, but finally promised to give her hand to the suitor who was able to vanquish her in a foot-race. Hippomenes, who was lucky enough to win the favour of Aphrodite, received from the goddess three golden apples, which he threw down in the course of the race. Atalanta, who stopped to pick them up, was thus beaten by Hippomenes, whom she afterwards married. Later the couple were unfortunate enough to offend Demeter, who changed them into a lion and lioness.

From Thessaly Greek artists extracted a wealth of legendary material dealing with the lives of the Centaurs, mythical beings, half man and half horse, as well as from the adventures of the hero Peleus. The latter married the goddess Thetis, and their son was Achilles, who was brought up by Chiron, the most famous of the Centaurs. But the best-known Thessalian myth is that concerning the expedition of the Argonauts in quest of the Golden Fleece.

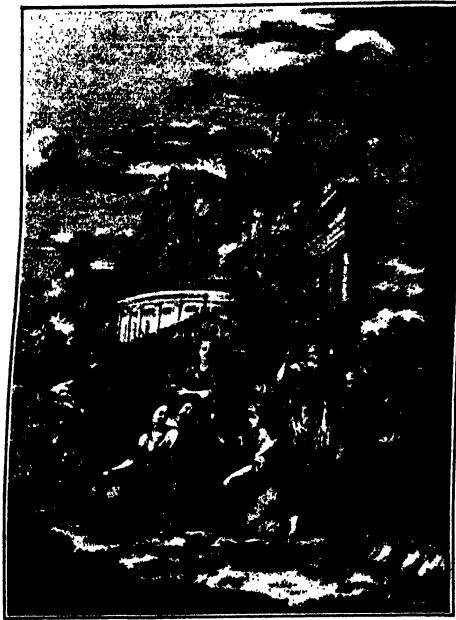
This fleece was originally taken from a sacred ram given by Apollo to two children, Phrixos and Helle, who suffered from the persecutions of a jealous step-mother. Mounted on the back of the ram, the brother and sister fled from the paternal home, but during the passage from Europe to Asia, Helle fell into the straits which afterwards bore her name (the Hellespont, now the Dardanelles). Phrixos reached Colchis (the present Georgia), where he sacrificed the ram and gave its fleece

to King Aetes, who had it guarded by a dragon. Later the Thessalian hero, Jason, conceived the idea of bringing the fleece back to Greece. Aided by Athene he built a ship which he called the *Argo*. In it he set sail, accompanied by many famous heroes, such as Heracles, Castor, Pollux, etc. After many adventures they reached the court of Aetes, who imposed upon them various tasks as a preliminary condition to restoring the fleece. They had to yoke a couple of fire-breathing, brazen-hided

bulls, plough a field and sow it with the dragon's teeth of Cadmos. They then had to vanquish the armed warriors who emerged from the soil and steal the treasure from its guardian dragon.

The love of the enchantress Medea, the daughter of Aetes, was bestowed upon Jason, and, with her assistance, he accomplished the various tasks. Medea accompanied the Argonauts to Greece, but was subsequently deserted by Jason. She killed her rival and her own children in revenge for her husband's faithlessness, afterwards descending to the Elysian fields where she became the wife of Achilles. Bellerophon, the national hero of Corinth, is famed for his victory over the Chimera, a monster of divine origin with the

head of a lion, the body of a goat and the tail of a serpent. From its mouth issued searing flames. With the aid of Athene, who lent him the winged horse, Pegasus, Bellerophon killed the monster. But, swollen with pride after this achievement, he endeavoured to force his way into Olympus and take his place among the Immortals. In his wrath Zeus hurled Bellerophon from heaven. He fell to earth lamed and bleeding; from his injuries he never recovered, but passed a long life of pain and misery, shunning the abodes of mankind.



ULYSSES DISCOVERING ACHILLES. By A. Carrache
 When the Trojan War broke out, Thetis, knowing that her son, Achilles, was doomed to perish in it, disguised him as a woman when the Greek heralds came to summon him to arms. By a trick Ulysses obliged the hero to reveal himself.



THE RAPE OF HELEN. A painting by Le Guide. Helen, the daughter of Zeus and the nymph, Leda, had married Menelaus, the king of Sparta. Paris, the son of Priam, was entertained by Menelaus, and, with the aid of Aphrodite he contrived to seduce the wife of his host, whom he carried off to Troy, thus causing the Trojan war

Thrace is also the home of the Orpheus myth. This gifted musician extracted such sweet strains from his lyre that the wild beasts of the forest left their lairs and crouched peacefully at his feet to listen. Trees and rocks also moved from their fixed abodes to hear him. His beloved wife was Eurydice, who was killed by the bite of a poisonous snake. Unable to live without her, Orpheus descended to the lower world and so charmed the gloomy Hades by his music that he consented to restore his Eurydice. One condition, however, was made; that he should not look behind him until she had reached the light of day.

Just as they were about to pass the boundary separating the upper and lower worlds, Orpheus, mad with love for his wife, turned his head to see if she was following. She was promptly compelled to return to the land of the shades.

THE TROJAN WAR ■ ■ This is the most famous of all Greek legends.

The ten years' siege of Troy by the Greeks has been sung by Homer in the Iliad and the Odyssey, and the Roman poet Virgil dealt with the further adventures of the Trojan hero, Æneas, in the Æneid. Unlike the myths previously enumerated, this legend does not spring from the poetic imagination of the Greeks, but is based on some sort of actual fact. The town of Troy had a genuine existence; its ruins, which have been excavated by archæologists, show signs of having suffered from an immense conflagration, and the many objects which have been found tally with the description of Homer. Excavations in Mycenæ, the home of Agamemnon and Menelaus, also confirm the fact of an actual Trojan war. This campaign, embroidered by poetic imagination with many fantastic episodes, was probably

a struggle which took place in the XIIth century B.C. between the Greeks and the people inhabiting the Asiatic shore, in fact a phase in an eternal conflict which has continued down to the present time.

Troy was a rich and powerful city of north-west Asia Minor, built on a hill surmounting the valleys of the Simois and Scamander. Over Troy ruled King Priam, assisted by his fifty sons and many heroes. The most redoubtable of Priam's sons was Hector, the husband of Andromache, but the handsomest was Paris, the favourite of Aphrodite, in whose favour he had given judgment in the celebrated contest of beauty between her, Hera and Athene. In the course of his travels in the Peloponese Paris seduced Helen, the wife of Menelaus, and carried her off to Troy. Menelaus and his brother, Agamemnon, king of Mycenae, organised an expedition to recover Helen. All the Greek states sent contingents; among the most notable commanders were the aged and wise Nestor, the two Ajaxes, the cunning Ulysses, king of Ithaca, Diomedes, Idomeneus, the valiant Achilles and his friend Patroclus. The enormous host gathered at Aulis, where after favourable winds had been obtained by the propitiatory sacrifice of Iphigenia, the daughter of Agamemnon, they set sail for Asia. For nine years the combat raged around the walls of Troy. Many famous heroes fell in battle, but neither side could claim any definite result. In the tenth year Achilles, who had quarrelled with Agamemnon, retired from the fray; the Trojans took advantage of his absence to gain some striking successes and contrived to drive the Greeks back to their entrenched camp on the shore. Patroclus was slain by Hector, and the death of his friend caused Achilles to forget his wrath against Agamemnon. Once more the hero took the field, clad in a suit of armour specially forged for him by Hephaistos. He soon put the Trojans to flight and avenged Patroclus by killing Hector under the walls of Troy after an epic combat. But he did not long survive his antagonist, dying from a wound in the heel, the only vulnerable

part of his body, inflicted by an arrow shot from the bow of Paris.

Finding it impossible to take Troy by direct assault, the Greeks had recourse to a stratagem devised by Ulysses. Constructing an enormous wooden horse, the hollow interior of which harboured a little band of picked warriors, they retired to their ships, making pretence of having abandoned the siege. The Trojans dragged the colossal wooden horse into the city and exhibited it as a trophy of victory. But in the middle of the night the concealed Greeks emerged from their hiding place and opened the gates to their comrades. Troy was set on fire; all the inhabitants were slain or enslaved, with the exception of Æneas who escaped, carrying his old father Anchises on his shoulders. Then the victorious Greeks returned to their homes.



GREEKS AND TROJANS FIGHTING. A bas-relief found in recent excavations at Delphi. Probably from a very early period (Photo: Giraudon.)

The Trojan war was over, but many adventures still awaited the heroes who had participated in it. Although Menelaus regained the fair Helen and enjoyed many years of peaceful rule over Sparta, Menestheus the king of Athens died in the isle of Melos. Ajax, the son of Oileus, went down with all his ships in a tempest, and the other Ajax, the son of Telamon, killed himself in a fit of madness.

Agamemnon returned home to find his throne in possession of an usurper and died by the hand of his wife, Clytemnæstra, who had never forgiven him the sacrifice of their daughter Iphigenia. Some time later Clytemnæstra was slain by her son, Orestes.

The matricide, pursued by the Furies, fled to Attica in the company of his friend, Pylades. There he was purged of his guilt; later he wandered to Tauris where he found his sister, Iphigenia, who had been miraculously saved from death by the sacrificial knife through the intervention of Artemis. He returned with her to the Peloponese, where he took possession of his father's kingdom and married Hermione, the daughter of Menelaus and Helen. Diomedes, Idomeneus, Philoctetes and Teucer were compelled by various circumstances to seek new homes in foreign lands.

The cunning Ulysses, king of Ithaca, was



THE SACRIFICE OF IPHIGENIA. A painting by Lemoyne. *The Greek expedition to Troy being detained at Aulis by contrary winds, its commander, Agamemnon, was advised by the seer, Calchas, to sacrifice his daughter, Iphigenia. According to Homer the sacrifice actually took place, but other traditions represent Artemis as substituting a hind at the last moment for the original victim, whom she carried off to Tauris, where she was subsequently found by her brother, Orestes.*

destined to wander for ten years before returning to his wife, Penelope, and his son, Telemachos. The protection of Athene bore him safely through all the perils which befell his companions and ultimately destroyed them. He passed a year with the enchantress, Circe, who had changed his sailors into swine, and was detained for another seven years by the nymph Calypso, who had conceived a passion for him. He escaped from the dangers of the Sirens, Scylla and Charybdis and brought the greater number of his companions alive out of the den of the giant, Polyphemos, who fed on human flesh. Finally, the sole survivor of a terrific storm, he was cast naked on the shores of Phæacia, where Nausicaa, the king's daughter, conducted him to her father. From the kindly monarch he obtained a new ship in which he was able to reach Ithaca.

For the previous three years Penelope had been subjected to the persistent wooing of a number of suitors, who were perhaps less

attracted by her charms than by the prospect of obtaining the crown of Ithaca. These claimants had taken up their abode in the palace, where they entertained themselves at the queen's expense while awaiting her decision. Penelope remained faithful to the memory of Ulysses, whom she still believed alive, but neither she nor her young son Telemachos were sufficiently powerful to drive away the troop of parasites who were preying on their substance. The suitors became insistent in their determination that Penelope should choose a husband from among them, but she refused to make the choice until she had finished weaving a large robe for her aged father-in-law, Laertes. Each night she unravelled the work she had done in the day, but at length this ruse was discovered and the demands of her arrogant suitors developed into threats. Ulysses learnt these facts while sojourning, disguised as a beggar, in the hut of his aged swineherd, Eumæus. He then made

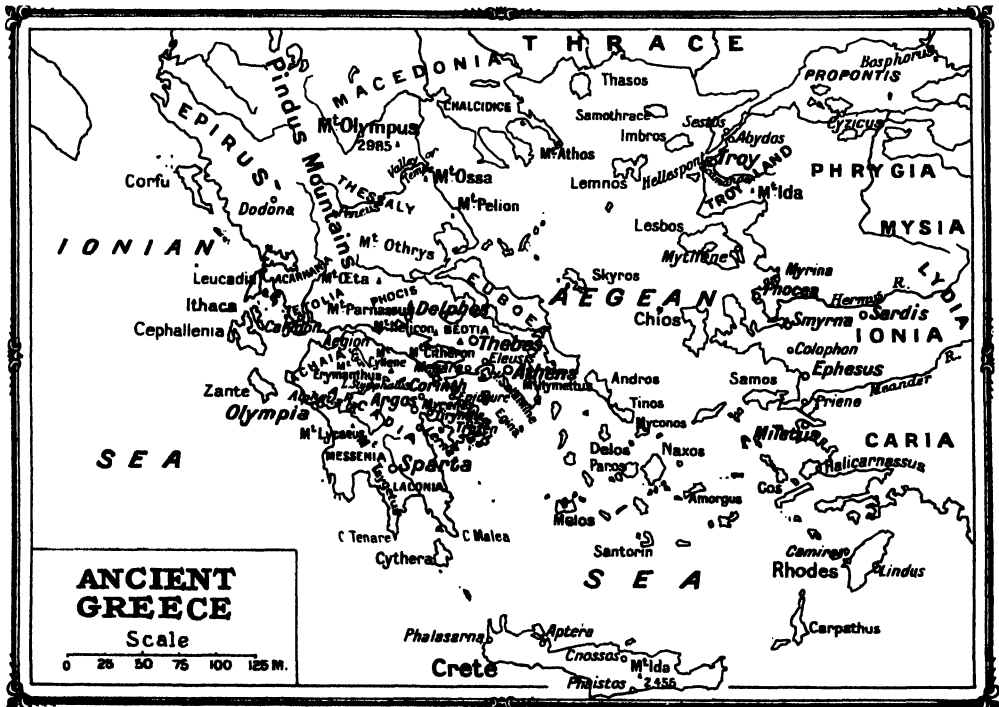
his way to the palace, where no one recognised him except his dog, Argos, which died with joy after hearing the voice of its master. The suitors, who were wiling away the time with a feast, mocked the supposed beggar and drove him out of the banquetting hall. Nursing his wrath, Ulysses returned to the swineherd's hut, where he was subsequently joined by Telemachos. Father and son plotted vengeance on the riotous crew.

On the following day Penelope, acting upon the advice of Telemachos, brought to the suitors the huge bow which Ulysses had left behind him when he set out for Troy, rings. While the



ÆGISTHOS AND CLYTEMNÆSTRA. A painting by Guérin. Clytemnestra never forgave Agamemnon for the sacrifice of her daughter, Iphigenia. While her husband was at Troy she conspired with Ægisthos to murder him on his return. (The Louvre Museum.)

promising her hand to the man who could string it and shoot an arrow through a row of a dozen rings. None of the suitors had even succeeded in stringing the bow when Ulysses, still disguised as the beggar, demanded permission to try his luck. There was an outcry of indignant laughter from the suitors, the most insolent of whom, Antinous, even went as far as to strike the stranger. But Telemachos insisted that the beggar should have his chance and gave the bow into his hands. Ulysses spanned it with the greatest of ease and shot the arrow through the twelve astonished suitors were



still gaping at him in mingled fear and wonder, another arrow sped straight to the heart of Antinous. Then Ulysses revealed his identity; his son took his place at his side and a number of the palace retainers rallied to the cause of their master. The suitors were all slain and Ulysses reigned in peace over his kingdom, by the side of his faithful Penelope.

The foregoing are the most celebrated myths and legends evolved by the vivid fantasy of the Greeks. They never lost their hold on the affections of the classic world, and poets, artists and sculptors of our own time still find

them an unfailing source of inspiration. We regret that we have been able to do no more than summarise them in the briefest fashion, and can only hope that our scanty descriptions have awakened names and facts which slumbered in the reader's memory. The facts recounted are keys to the knowledge which is essential for a full appreciation of the many pictures and statues found in our museums, and perhaps their perusal may spur some reader to delve more deeply into the adventures of the gods and heroes as related by Homer in the Iliad and the Odyssey. 'Tis a consumation devoutly to be wished.



ULYSSES AND TEIRESIAS *Ulysses, seated between two friends, consults the seer, Teiresias, whose head appears at his feet.*

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The Origin of Myths.

CHAPTER II. — THE ORIGIN OF THE WORLD AND THE GENERATIONS OF THE GODS.

The Origin of Man. — The Greater Gods

CHAPTER III. — MINOR DEITIES.

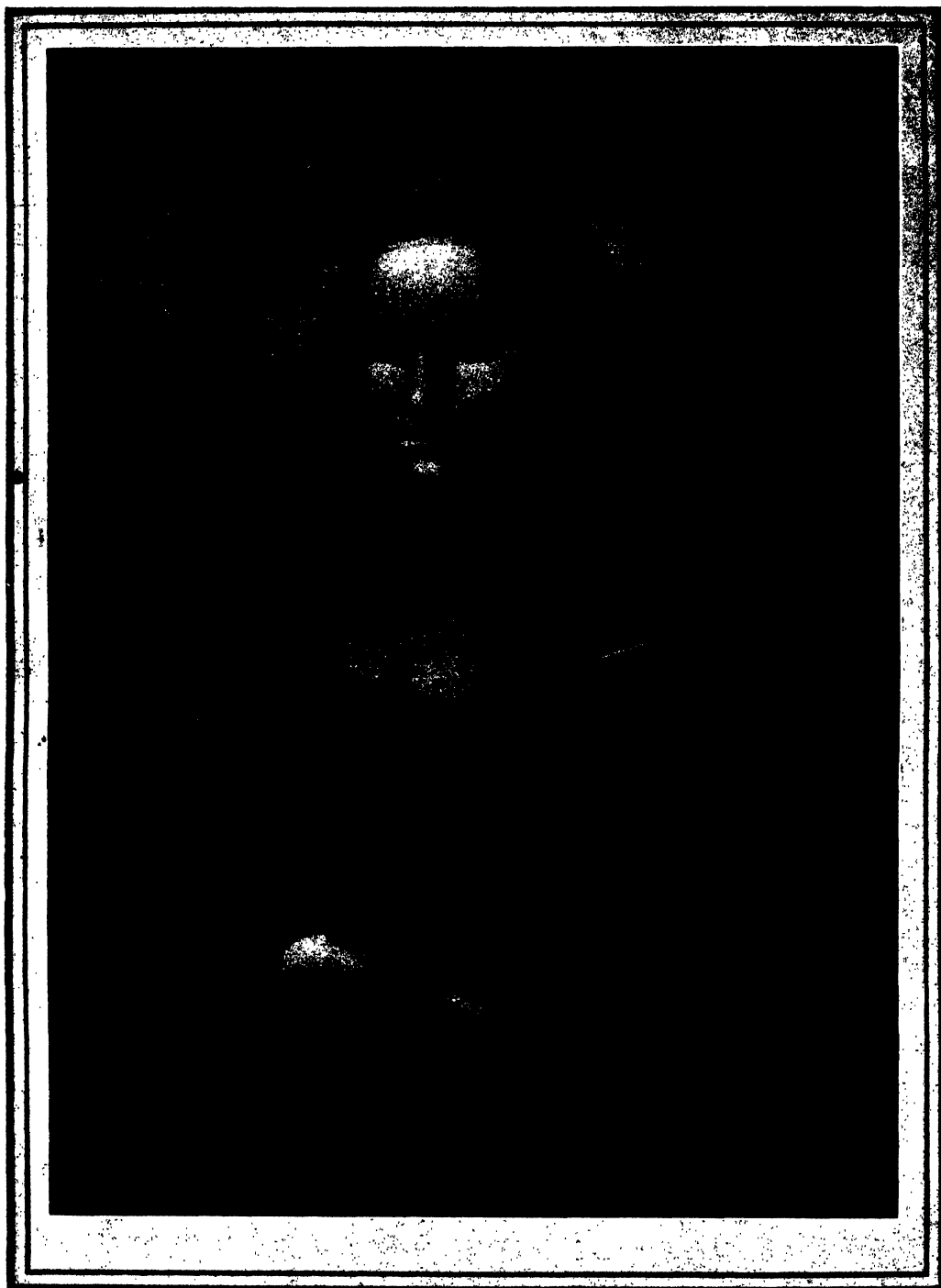
The Lesser Olympians. — Celestial Phenomena. — Storm and Wind Gods. — Sea Gods. — Divinities of the Land and Fresh Water. — The Court of Dionysos. — The Hero. — Heracles. — The Legends of Thebes, Cadmos and Œdipus. — Legends of Ætolia, Thessaly, Thrace and Corinth. — The Trojan War.



HECTOR DEPARTING FOR BATTLE. *After taking a tender farewell of his wife, Andromache, Hector mounts his chariot and departs for his final, fatal combat with Achilles.* (The Louvre Museum.)
(Photo: Hachette.)

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LEONARDO DA VINCI: LA GIACONDA ■ *The famous portrait of Monna Lisa del Giocondo deserves to be admired for the unsurpassed skill of its modelling, the depth of its intellectual expression, the poetry of its strange mountainous background.*

THE MODERN PICTORIAL LIBRARY



MANTEGNA: PARNASSUS *Mantegna is more of a robust than tender genius. His draughtsmanship is impeccable and was developed in the school of the Florentine sculptors, as Donatello. He is an archæologist fond of reconstructing scenes from ancient history with great respect for historical truth.*
(Louvre Museum.) (Photo: Hachette.)

THE HISTORY OF ART

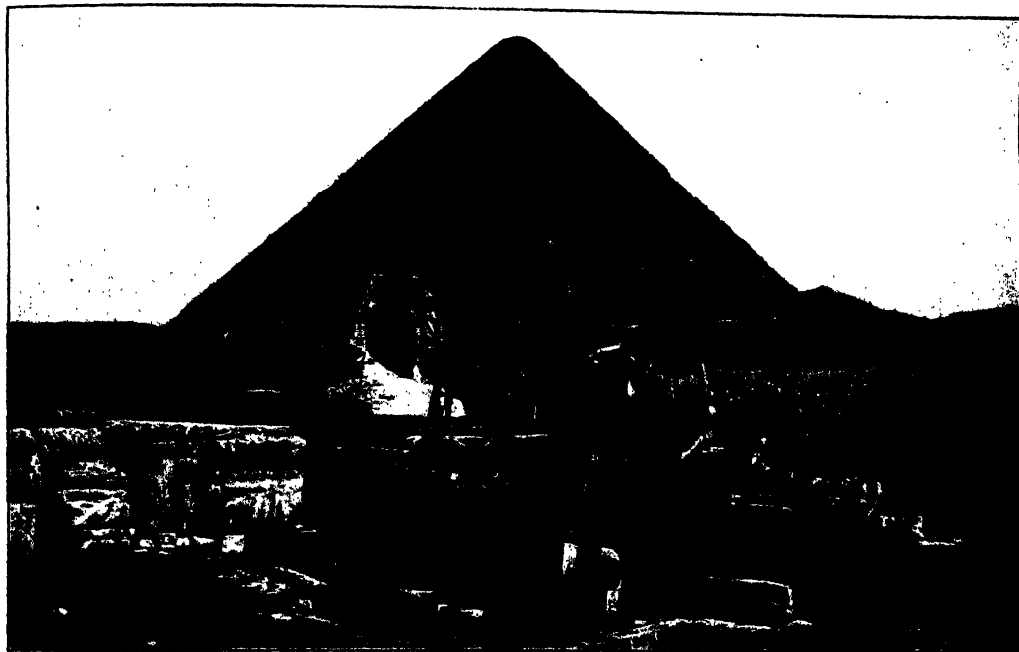
By LOUIS HOURTICQ

OF THE ACADEMY OF FINE ARTS, PARIS

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VICTORY OF SAMOTHRACE ▣ *Monument in commemoration of a naval victory. This Victory rises from the prow of a vessel. Never has sculpture better expressed the upsoaring spirit in the attitude of the body and the play of the draperies. (Louvre.)*
(Photo : Hachette.)



CHEOPS' PYRAMID ■ *The highest of the pyramids measures 482 feet in height. It encloses the sarcophagus of Cheops, who lived about 3,500 B.C. The Sphinx, half buried in sand, is 65 ft. high. Between its paws was the door of a temple. (Photo: Zangaki.)*

THE HISTORY OF ART

CHAPTER I

ANCIENT ART

THE first manifestations of human art date from fifteen or twenty thousand years before the Christian era. Since the Stone Age, man knew how to cut flint, sculpture and engrave objects of bone and horn. Having taken up his abode in caves, he sometimes adorned the walls with figures of animals, reindeer, mammoths, bison, and even human forms. Several of these likenesses are painted in red, black, or ochre. The most celebrated of the ornamented caves are situated in the south-west of France and the north of Spain. (Les Eyzies, Altamira.)

EGYPT ■ ■ But these vestiges of prehistoric times have no place in chronology. The most ancient monuments to which an approximate date can be assigned are those of Egypt, which go back to about five thousand years before

our era. The civilization of Egypt was kept apart from Asia in the deep valley of the Nile. Thus it remained sheltered from outside influences and underwent very little transformation in the course of fifteen centuries.

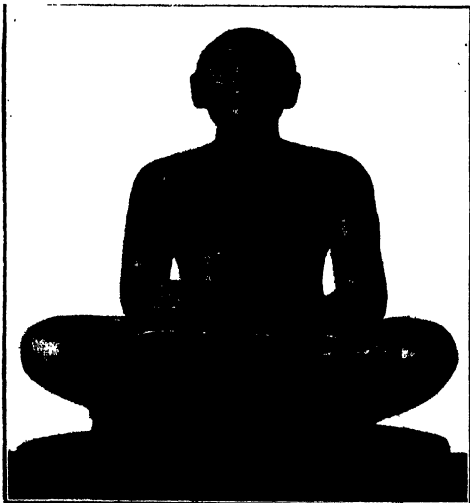
Believing in the survival of the soul after death, the Egyptian people were chiefly concerned with making sure of an eternal abode for the body in which the soul was enclosed. The skilfully embalmed and shrouded mummies were placed in *mastabas*, truncated pyramids, or *hypogea*—underground tombs. Thousands of slaves built the pyramids for the Pharaohs. The most famous of these erections are those of Cheops, Chephren, Micerinus. Often a statue was placed beside the mummy that it might receive the soul if the body happened to disappear. And the sculptor endeavoured to create a likeness. Of these statues two



BISON ENGRAVED AND PAINTED (cave at Font-de-Gaume, Dordogne, France) ■ Paintings executed in prehistoric ages have been found on the walls of caves. The men of those times were sometimes wonderful drawers of animals.

of the most admired for their lifelike appearance and individuality are the *Sheik-el-Beled* and the *Squatting Scribe* (Louvre).

The temples are indestructible buildings with thick walls and mighty pillars of cut stone without cement. Access to the edifice was through a pylon, a colossal door flanked by a pair of towers. The sanctuary of the god was situated at the bottom in the most secret place, which was preceded by pillared courts and halls with ceilings supported by rows of columns. On the



SQUATTING SCRIBE ■ This famous statue of the Memphite period was executed more than 2,000 years B.C. The scribe played a great part in Egyptian life. He is seen ready to write.

walls and pillars of these halls are graven and painted figures representing divinities and Pharaohs. Several of these temples—Luxor, Karnak, Edfu, and Philæ—are found on the banks of the Nile. Those of Ipsamboul are cut out in the rock of the river's bank.

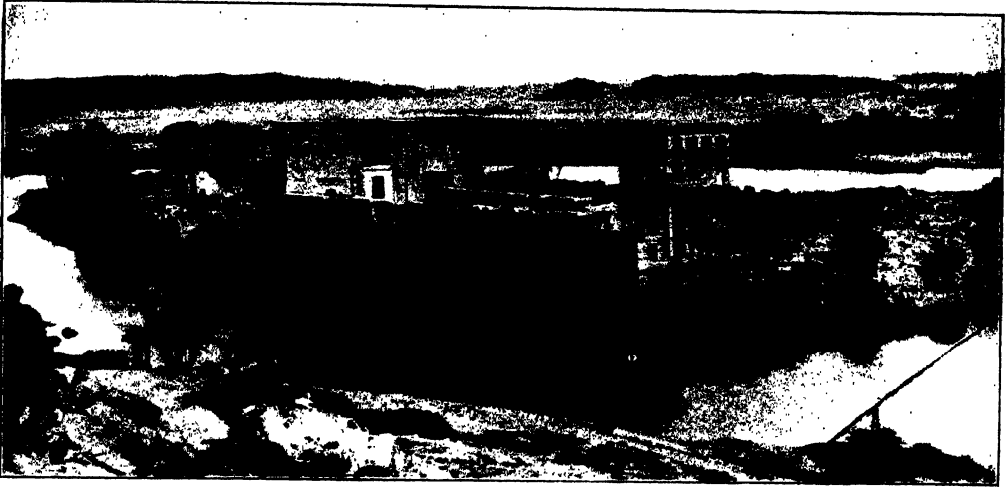
The sculpture has a rigid elegance which also appears in the flat, shallow painting, whereby Egyptian figures appear like silhouettes, animated and spiritual, though conventional.

Egyptian art hardly evolved at all. It remained much the same till it was extinguished by the triumphant march of Christianity. But it had built in view of eternity.

ANCIENT ASIA ■ Mesopotamia, the valley of the Tigris and Euphrates, was inhabited of old by a numerous population whose chief city was Babylon. Of so many towns, whose temples, palaces, and ramparts were widely famed, nothing remains at the present day. Chaldean civilization, the most ancient, has left us a few monuments, brought to light by the excavations of Tello near ancient Babylon. They are the remains of a brick palace and some statues of King Goudea, who lived probably twenty-three centuries before the Christian era.

The town of Susa was an Elamite town before it became the capital of Persia. Excavations on the spot have revealed sculptured stones, bas-reliefs, and the celebrated law-code of Khammurabi cut in cuneiform characters on an enormous block of diorite about twenty centuries before Christ. Descending from the north, the Assyrians crushed the peoples of Mesopotamia and set up their capital at Nineveh. Excavations at Khorsabad, in the vicinity of that town, have led to the discovery of the palaces of the kings Sargon-Sennacherib, who lived between the IXth and VIIth centuries before Christ. It was there that were found the winged bulls and bas-reliefs now preserved in the British Museum and the Louvre.

The Assyrians faithfully carried on the art of the Chaldeans. When the Persians conquered the land in their turn, they accepted the Chaldean traditions. To these, however, were added new elements



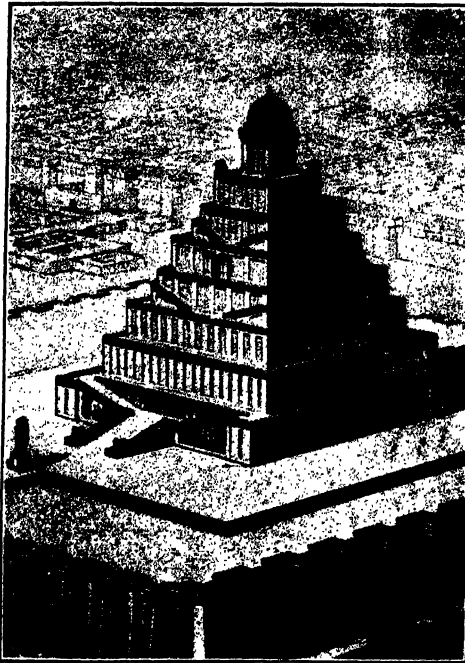
TEMPLE OF PHILÆ, EGYPT ▀ *The isle of Philæ in the upper Nile has ruins of the epoch of the Ptolomies ; among them is the delightful little edifice with lotus-shaped capitals, known as Trojan's kiosk. (Photo : Beato.)*

borrowed from the neighbouring civilizations of Europe and Asia. Influences of this sort are found in the remains of the palace of the Achemenides, Darius and Xerxes, at Susa, where Egyptian capitals and Ionian volutes are allied with the Chaldean bull. The Bible has left us a description of this palace with its splendid carpets and hangings and precious vessels. Though the Hebrew people forbade graven images and nothing now remains of the famous temple of Solomon, it was they who, through the Bible, served as a uniting link between ancient Chaldea and the Christian world, between East and West.

GREECE ▀ ▀
It was Greece that gave rise

to a European culture that was destined to bring the forms of

art to a perfection hitherto unknown. Crete was the cradle of Greek art. Excavations at Cnossos in that island have revealed the foundations of a palace, which may very likely be the Labyrinth, the abode of Minos and the Minotaur who was killed by Theseus. This palace, constructed about the XVth century B.C., contained innumerable rooms, courts, great halls, and a lot of objects that reveal the influence of the Orient. At the time of Homer, Troy was a prosperous town, but excavations on the site have not fulfilled what was hoped for. On the other hand, the Mycenæ excavations have led to some beautiful discoveries. An old rampart surrounded the Argos capital. Later on the famous Lion Gate was opened in it. In the tombs of the



CHALDEAN TEMPLE (reconstruction) ▀ *The Chaldeans built with bricks. Nothing of their edifices remains. This reconstruction helps us to imagine what their temples looked like.*



WOUNDED LIONESS ■ *The Chaldeans and Assyrians sculptured a lot of bas-reliefs for the adornment of royal palaces. They were particularly skilful in representing animals. (British Museum.) (Photo: Hachette.)*

"city rich in gold," as Homer describes Mycenæ, there have been discovered a great many precious objects in bronze, silver, and gold—blades encrusted with gold for instance—all skilfully wrought. Two famous goblets were found at Vaphio in Laconia.

At Tiryns a stone enclosure on the acropolis shelters a megaron, a vast hall surrounded by courts and stores. This enables us to imagine what the palaces of kings were like in Homeric times. This primitive civilization seems to have been a flourishing one. But the Doric invasions interrupted its course for several centuries,



WINGED BULL ■ *Excavations have revealed the remains of the palace of Sargon-Sennacherib. The doors were guarded by winged bulls with human faces from 12 to 15 feet high. (Louvre.) (Photo: Hachette.)*

and it was not until towards the VIth century B.C. that Greek culture blossomed forth again and flourished during the classic period of the Vth and IVth centuries.

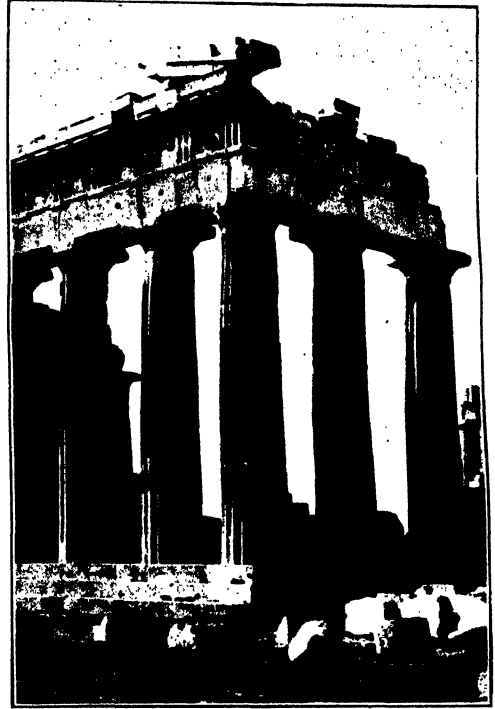
The Greek architects used two orders of architecture, the Doric and Ionic. The Corinthian and composite orders are only variations of the Ionic order, transforming the decoration of the capitals. The Doric temple, so called because the Greeks ascribed its invention to the Dorians, had its origin in the Mycenæ megaron: a large rectangular hall with a door opening on to a peristyle of columns. The architects carefully attended to the adjustment of the blocks of marble forming the walls, columns, and entablature. The columns surrounding the temple are narrower towards the summit, and terminate in a capital formed by the echinus, a sort of cushion, and the abacus, a square tablet. They are slightly convex and grooved with flutings that make them look lighter and more upshooting. The entablature is composed of an architrave, a frieze adorned with triglyphs, metopes, and a cornice. It supports a roof with double slopes that frame the triangular pediment, whose three angles are surmounted by antefixæ and acroteria of marble or terra-cotta. The temple stands on a stylobate or basement with three steps, which raises it above the ground. Often it dominates an acropolis.

The most celebrated Doric temples are found in the ancient Dorian colonies in Great Greece and Sicily, at Pæstum, Segesta, Selinonte. These are the best preserved.

Ionic temples were first erected on the shores of Ionia. They, too, reproduce the form of the megaron, but they have more gracefulness than the Doric temples. The column is no longer planted directly on the stylobate but is supported by a base. It is slenderer, and eight columns can be placed on the facade of the temple instead of the six proper to the Doric facade. Moreover, the capitals are adorned with elegant volutes. The finest temples date from the Vth century B.C. One of the most perfect, the Parthenon of Athens, combines the noble dignity of the Doric order with Ionic elegance. After this temple the Greeks

realized that they had attained perfection in the play of proportions and lines, and did not attempt to improve upon it.

Greek sculpture sprang from the desire to fix the forms and physiognomy of the divinities. The first statues of the pagan gods were simple columns of stone or wood. Later on they were given faces, arms and legs. The VIth century and the first half of the Vth is the archaic period. The statues begin to develop out of the original shaft of stone, the face becomes more life-like, the arms and legs assume attitudes; the artist endeavours to reproduce all the details, and vary the attitudes. He chisels the fine-grained marble of Greece, and the bronze which produces such fine, nervous silhouettes. But the archaic statues do not yet succeed in attaining freedom and ease of movement. There is a rigidity in the figures of Ægina and the first Parthenon. The statues of young maidens, or korai, dressed in robes with straight, rigid folds, have that set smile which is characteristic of the works of primitives. The sculptures of Olympia, the *Auriga* of Delphos, still somewhat show the rigidity of an art that is still short of full maturity. But in the second half of the Vth century and during the IVth, the great classic period of Greek art, the artists knew how to endow the body with suppleness of life, numerous attitudes, and even the appearances of the flesh. One of the finest works of this epoch is the series of sculptures that adorned the frieze, pediment, and metopes of the Parthenon, constructed by Ictinos with the aid of Phidias in place of the first Parthenon which had been burnt by the Persians. The greater part of these bas-reliefs are in the British Museum. Phidias is the greatest name in Greek sculpture. We do not know the date of his birth. We know, however, that he was born at Athens, was the friend of Pericles, and that he worked from 450 to 438 for the temples of the Athens Acropolis and afterwards at Olympia till 432, the date of his death. He was celebrated in ancient times and a great number of works attributed to him are certainly not by his hand. They have all disappeared. We only know of them by the descriptions of the ancients



THE PARTHENON ■ This temple of Athena at Athens was built in the Vth century B.C. by Ictinos and Phidias. It is of the Doric order in its columns and entablature, and of the Ionic order in the number of columns and the use of the sculptured frieze. (Photo: Fred. Boissonnats.)



TEMPLE OF VICTORY ■ The Acropolis of Athens had sanctuaries of less importance than the Parthenon, but of more perfect elegance and decorated with admirable sculptures. (Photo: Alinari.)



GROUP OF FATES ■ Though his masterpieces have vanished, the genius of Phidias can be judged by the wonderful sculptures that adorned the Parthenon. (British Museum.) (Photo : Hachette.)

or from copies. It is impossible to say exactly what part he took in the sculptures of the Parthenon; but it is known that he directed and looked after the works. In studying ancient sculpture, one is often reduced to conjecture; the ancients quote and describe a great number of statues, but the greater part are only known to us by copies. Some are dated, as the *Victory of Samothrace* (IVth century); others as the *Venus de Milo* are not, and it is difficult to give any definite date between the IVth and Ist century.

Among the contemporaries of Phidias the most famous were Myron, who had executed a *Marsyas* (Latran), and the celebrated *Discos*-
or Disc-thrower (Rome, Lancelotti

Palace); and Polycletus, whose statue of *Doryphoros* showed the proportions that constituted the "Canon" of Polycletus.

In the first half of the IVth century,



FRIEZE OF HORSEMEN ■ The Parthenon had a frieze of bas-reliefs showing the procession of the Panatheneia, that is, all the Athenians bringing to the Goddess the veil that had been worked for her.

Praxiteles sculptured admirable statues in marble at Athens. His tender and skilful modelling reproduced the suppleness of the body and the warmth of the epiderm. His divinities have none of the formidable majesty of the *Zeus* of Phidias; they are men and women with a more human sensibility. His *Hermes*,

found at Olympia, is one of those elegant ephebes, of which he created the type, so often copied afterwards. His *Venus Rising from the Bath* reproduced the forms of the famous *Phryne*, according to her description by



PEDIMENT OF THE TEMPLE OF ÆGINA. (Reconstruction, Munich) ■ Among the most remarkable works of the Vth century B.C. are the famous sculptures of the pediment of Ægina in which forms are seen to become supple and marble takes on the warmth of flesh. (Photo : F. Bruckman.)

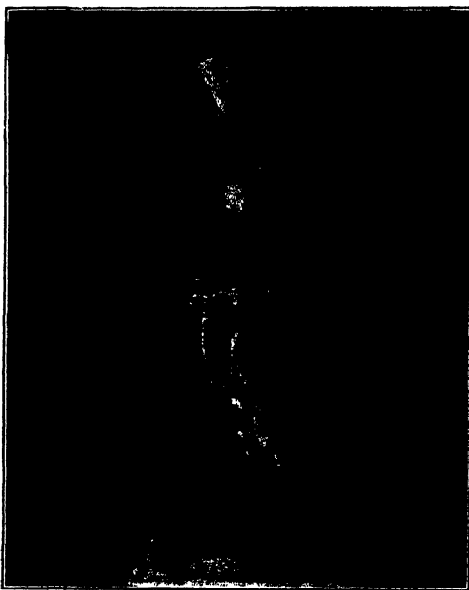


PRAXITELES HERMES ■ The types of the principal divinities so frequently reproduced in Greek statuary became fixed during the IVth century. The *Hermes of Olympia* is by Praxiteles' own chisel. (Olympia Museum.) (Photo : Alinari.)



APOLLO BELVEDERE ■ Of a rather theatrical attitude, this celebrated statue possesses great elegance. It has been attributed, not unreasonably, to Leochares, pupil of Scopas (Vatican Museum.) Photo : (Anderson.)

the ancients. Scopas knew how to portray the movements of passion without destroying the harmony of the face. He probably worked on the famous Mausoleum of Halicarnassus. He was taken for model by Lysippus in the second half of the IVth century in executing his yet more realistic works in marble and bronze. His *Hercules Resting* was much admired and copied. Perhaps he inspired the *Farnese Hercules*. He had made such elegant and slim bronze statues of athletes that he created a new



VENUS DE MILO ■ Genius is revealed in the suppleness of execution and intensity of life (Louvre).

type, the Canon of Lysippus, which is more upspringing than that of Polycletus. Alexander chose him for his official portraitist. With him the great classic period comes to an end. In the course of the ensuing period, called Hellenistic, which extends as far as the Roman conquest (148 B.C.), the artists were content to reproduce the same types. They add the art of the individual portrait, the bust, and the grouping of figures to form scenes. Around Greece, new schools were opened in



VICTORY FASTENING HER SANDAL ■ These light images of Victory belonged to a little Ionic temple. (Acropolis Museum, Athens.) (Photo : Hachette.)



LAOCOON ■ This famous group, impeccable in its execution, was discovered at the beginning of the XVIth century. (Vatican Museum.) (Photo : Anderson.)

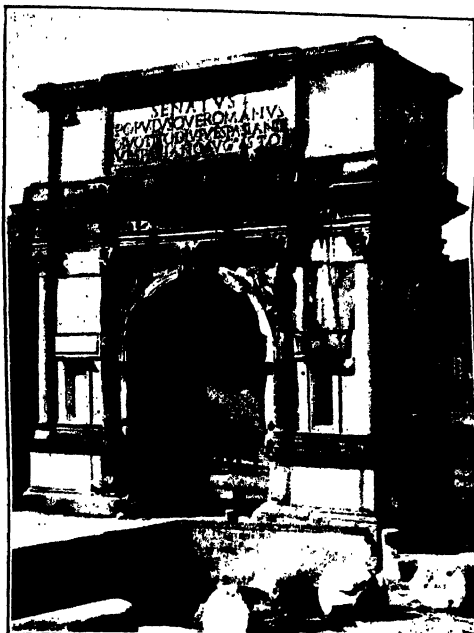
part of Asia conquered by Alexander. The towns of Pergamos, Rhodes, Tralles, have left us some beautiful works ; the *Giants' Frieze* (Berlin Museum), the *Laocöon* (Vatican), the *Farnese Bull* (Naples), and many others.

Great Greek sculpture was of religious origin and only aimed at portraying the likenesses of the gods in marble and bronze. It is in ceramics that we find the likeness of society. The Greeks had considerable practice in the art of pottery. Figurines of terra-cotta found in tombs, especially the beautiful ones of Tanagra, acquaint us with the aspects of ancient life. Greek pottery also produced those beautiful vases that enrich our European museums, cups, amphores, lecythi. Besides the beauty of their shapes, they give us some idea of what Greek painting was like, for together with a few paintings at Pompeii they are the only existing examples.

The vase paintings are drawings that enclose alert bodies in a fine, pure line. At first these silhouettes were filled with a black coating that stands out against the red background of terra-cotta. Later on, in the Vth century, the figures are in red on a background coated with black. Nothing has remained of the great paintings so much praised by Pliny the Elder. The first paintings of Polygnotus in the Vth century, on the porticoes at Athens and Delphos only used a few colours and could hardly be more than flat silhouettes. In the following century, Zeuxis and Parrhasios, and later, under Alexander, the famous Apelles and Protegenes executed works that were greatly admired by the ancients.

ROME ■ ■ When the Roman Empire had conquered Greece, it adopted the civilization of the vanquished country and spread it throughout Europe. But Rome had its own culture before that time. The most ancient is that of the Etruscans. The history of this people is still obscure, for its writing has not yet been deciphered. It is probable that the Etruscans knew the art of Greece, which had penetrated into Italy, where the Dorians erected some of their most beautiful temples (Pæstum). Their sarcophagi are surmounted

with sculptured figures executed in a style that recalls Greek sculpture of the Vth century. But it was in architecture that the Etruscans, and the Romans after them, showed their inventiveness and skill. Unlike the Greeks they did not erect marble temples, whose beauty consisted in richness of matter and perfection of proportions. Their constructions were in masonry, often of very vast proportions. In order to avoid the use of interior supports that were often in the way, the architects used vaults or arches which rested on walls that have defied the ages. To adorn the facades of their edifices they borrowed the chief parts of Greek architecture, columns, entablature, pilaster. And later on, under the influence of their conquests and riches, they covered



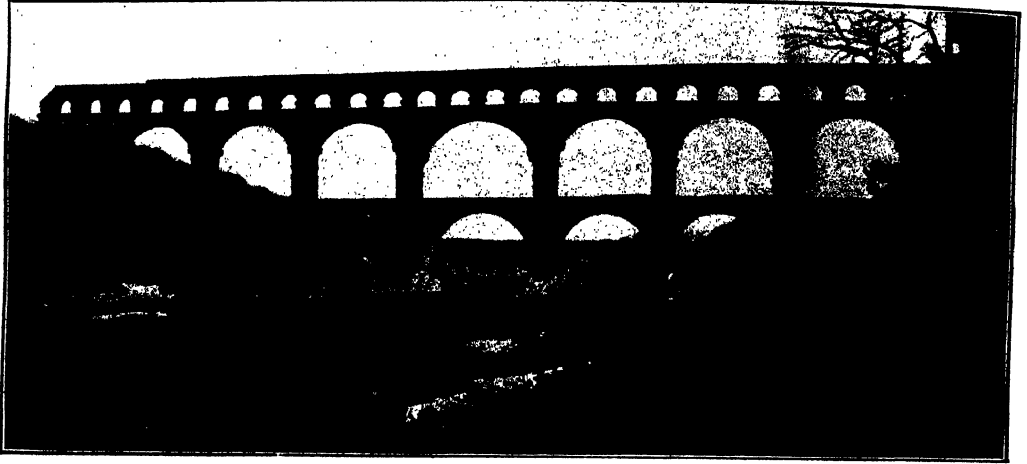
ARCH OF TITUS ■ This arch in Rome, built in commemoration of the conquest of Jerusalem, is remarkable for its slender proportions and finely sculptured decorations. (Photo : Brogi.)

their brick constructions with gorgeous robes of marble. Nothing equalled the magnificence of Rome under the Empire. Cæsar had long thought of embellishing the capital of the Roman world. He did not have the time, and it was his nephew, Augustus, who could say that having received a town of bricks, he left one of marble. His reign saw the construction of the Pantheon, Octavia's portico, Marcellus' theatre, the Julian basilica, Augustus' palace, Augustus' forum, the Baths of Agrippa, and a great number of temples,

apart from the marble decorations with which he had the old buildings covered. His successors endeavoured to imitate him. Tradition has it even that the great fire of 64 A.D., which destroyed a large part of



THE FORUM ■ Between the Palatine and the Capitol, the Forum was the centre of the public life of Rome. The finest monuments were erected there. Only a few ruins now remain. (Photo : Maurel.)



BRIDGE OVER THE GARD ■ Among the finest Roman constructions that have escaped destruction must be counted this aqueduct that carried water to the town of Nîmes. It was built by order of Agrippa. (Photo : Hachette.)

the city, was started by Nero's order, so that he might construct a more imposing capital. Of all the monuments he erected, almost everything has disappeared.

The Romans adorned their cities with vast and beautiful civic monuments, baths, basilicas, theatres, circuses, palaces, villas, and aqueducts. Most have been destroyed, but their imposing ruins show the solidity and power of their architecture (Colosseum, Diocletian's Baths, Caracalla's Baths, Constantine's basilica, ruins of the Palatine in Rome, etc.). We are able to imagine the aspect of a Roman town since excavations have revealed the town of Pompeii, buried by an eruption of Vesuvius in 79 A.D. There were found public edifices and houses with their decoration, and sometimes their furniture.

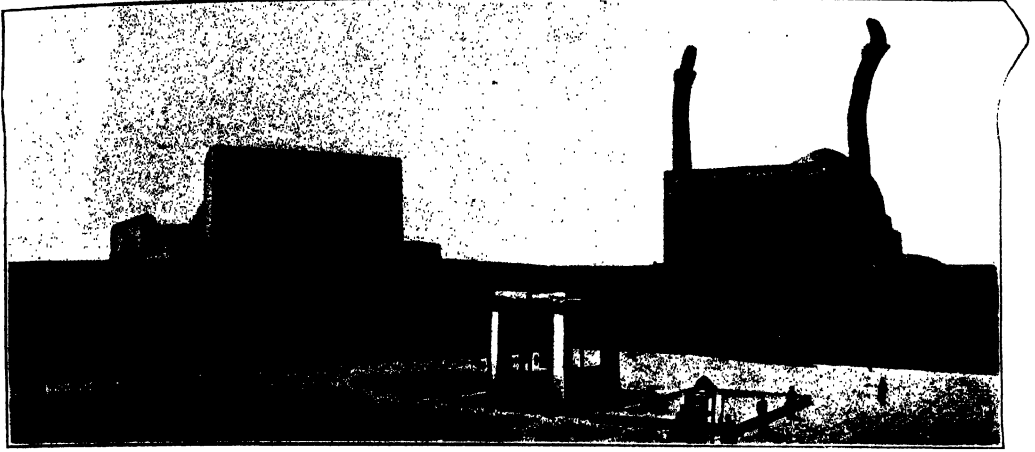
Greco-Roman civilization spread throughout the world, following those wonderful Roman roads that joined the various points of the Empire. Greek sculpture, like most of the Greek artists, passed into the service of Rome.



BUST OF AUGUSTUS ■ The positive genius of the Romans always led them to prefer imagery. The official effigies of the Emperors were diffused throughout the provinces. (Vatican Museum.) (Photo : Anderson.)

The Hellenic gods, adopted by the Latins, continued their existence without any change being made in their type. But the Roman genius, being less idealistic than the Greek genius, expressed itself mostly in the more realistic genre of the portrait. We have a good number of fine marble busts representing the Roman emperors. At the end of the Empire, Rome was like the museum of the ancient world. But all these treasures of Art disappeared after the IVth century, destroyed and dispersed by the barbarian invasions.

Earth covered up the ruins and the mutilated statues.



IMPERIAL MOSQUE AT ISPAHAN ■ Shah Abbas I, one of Persia's greatest sovereigns, completely transformed his capital, Ispahan, in the XVIIth century. Around an immense courtyard rose the royal palace, the *Ali-kapou* gate, and the imperial mosque with its minarets and domes covered with green, blue, yellow, and white enamels. (Photo : Dieulafoy.)

CHAPTER II THE ORIENT

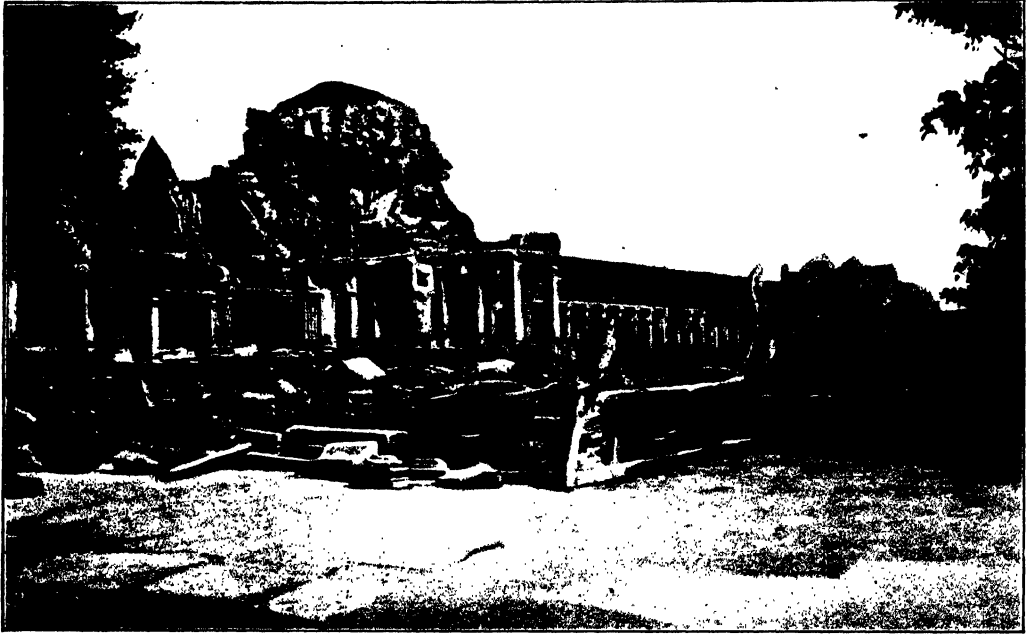
PERSIA ■ ■ The fall of the Roman Empire gave back to the Orient its political and artistic preponderance. Under the Sassanides, Persia recovered its prosperity. Chapour, in the IIIrd century, and his successors, particularly Khosrau in the VIth century, erected beautiful monuments. Their palaces, surmounted by domes and vaults, were adorned with sculptures that mingle Greek and Latin elements with those of Chaldea. In the IXth century Persia suffered from invasions. It did not recover its independence and prosperity till the XVIth century under the dynasty of the Sefevi. Sefevi art has left us some masterpieces, miniatures, ceramics, carpets. Persian miniatures are valuable little water-colours with delicate, brilliant tones, representing war-scenes, hunting, interiors. Persian ceramics carry on the tradition of brilliantly-coloured porcelains that adorned the palace of the Achemenides.

INDIA ■ ■ The art of Chaldea and Greece had its branches not only in Persia but penetrated India and even China and Japan. Hindu sculptors borrowed the features and forms of the

gods of Olympia when they desired to make an image of Buddha. But in crossing the hot climate of India, the body of the god became squat and heavy, while a drowsy mildness replaced the elegant vivacity of the physiognomy of Apollo and Hermes. Nevertheless India invented the type of numerous divinities of weird shapes, half human, half animal, with many arms as a symbol of might. This disordered imagination, sometimes sheer monstrosity, of the Oriental peoples often expresses itself in nightmare visions. It appears even in the monuments of architecture, in temples and pagodas. The most famous of these monuments are the ruins of Angkor.

CHINA ■ ■ The art of the Far-East, China, and Japan, is connected perhaps with that of Chaldea. The same principles inspired the architects despite the difference in the materials they used.

The Chinese, a patient, refined race, were very fond of those precious knick-knacks which first revealed their civilization to Europe. Their sculptors carved wood, chiselled ivory, jade, and bronze. They devoted extreme care to the carving of



RUINS AT ANGKOR ■ These grandiose ruins reveal the immense work accomplished by the Khmers in this region. The most celebrated edifice is the temple of Angkor-Vat that dates probably from the XIIIth century A.D.

wooden coffers which they lacquered in gold and colour. Their ceramic art produced those beautiful earthenwares so much sought after nowadays. These porcelains, whose history can be followed for ten centuries, are classified according to the series of dynasties under which they originated ; the Sung period, Ming period, Kang-hi period, Kien-long period. They underwent a number of transformations in matter, form, and decoration.

Chinese painting is a light decoration, executed in water-colours on silk or paper-tissue. The supple, fine brush lays on simple, pure, transparent colours and follows elegant lines. The Chinese painter does

not trouble about relief or perspective ; the plans are placed one above the other in the *kakemonos*, and next to one another in the *makimonos*. The subjects represented are men, animals, landscapes, plants, branches of flowers with a bird or butterfly.



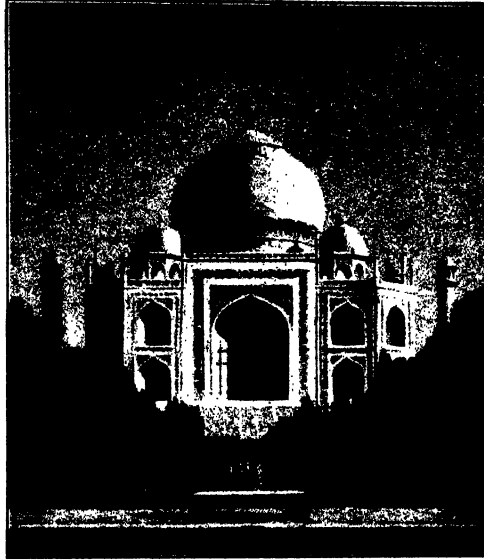
KIOSK OF THE SUMMER PALACE, PEKIN ■ Chinese architecture is rather monotonous. A stern regulation imposes a single type of house. Greater freedom is left to pavilions and summer kiosks.

JAPAN ■ ■ Japanese art is similar to Chinese art. Its architecture produced the same kind of light and luxurious *pagodas*, which the Japanese placed in picturesque landscapes of forest or mountain. The sculptors also worked on the ornamentation of the temples, and carved statues of Buddha in stone or chiselled them in bronze. But they

endeavoured far more than the Chinese to reproduce the forms of life. Japanese masks, so grimacing and lifelike, were not born on the same soil as the heavy Buddha with the drowsy smile. The ingenuity of the Japanese manifested itself in an endless number of knick-knacks of exquisite workmanship and spiritual imagination. Japanese earthenware also shows skill in the choice of forms and colours, which change common matter into objects beyond price.

Painting was introduced into Japan by the Chinese at the same time as Buddhism. It retained its religious character till the XVth century, when it underwent the influence of naturalism. In the XVIIth century Korin created a powerful impressionist work. But it was in engraving that the Japanese excelled. Japanese prints are engraved on wood. The most ancient are done by hand. In the XVIIIth century engravers used the more expeditious process of impressions of successive colours. The brush traces the sinuous forms of mousmés, the broken lines of tiny stunted trees, the twisted attitudes of actors. Harunobu

The History of Art



TADJ AT AGRA ■ The word "tadj" (diadem) here means the mausoleum erected by the Emperor Shah Djihan to his favourite wife. It is the finest in India. (Photo: Gervais-Courtellemont.)



HIROSHIGE: RAIN ■ An admirable landscape-painter. With a few splashes of colour and vivid strokes, he achieved the most varied effects.

(1718-1770), Kiyonaga (1742-1815), Outamaro (1753-1806) drew the supple forms of young women at their toilet or gathering flowers and fruit. Shunsho (1726-1792) and Sharaku (towards 1790) reproduced in delicate colours with a lively brush the contortions and grimacing masks of actors, dancers, and wrestlers. One of the most remarkable works of Japanese engraving is the *Album of Green Houses*, illustrated by Shunsho and Shigemasa (1776). Hokusai (1770-1849) was a draughtsman of great vivacity, whose figures, according to his own saying, wanted to fly off the page. He called himself "Hokusai, drawing-mad," and declared that all the works he had produced before the age of seventy did not satisfy him, and that only at that age did he begin to know how to draw. Like the Impressionists of a later age, he willingly executed variations on a single theme, such as his hundred views of Fuji. Hiroshige (1797-1858), the first landscape painter of Japan, knew how to render the sentiment of a piece of Nature and paint space with a few black smudges on white paper.

At present Japanese art is trying to borrow from European painting the more solid technique of oils in place of the delicacy of water colours.

M O S L E M A R T

Towards the VIIIth century of the Christian era a new religion sprang up in Asia. Wherever they conquered, the warriors of Mahomet erected mosques for the faithful to pray in. These monuments are of light materials covered with marble and ceramics of brilliant colours. The interior is composed of vast halls surmounted by a cupola. It encloses the *Mirhab* or sanctuary (which indicates the direction of Mecca), and the pulpit or *Minbar*. The minaret is a slender tower from which the *muezzin* summons the faithful to prayer. Though keeping to this plan in general, the mosque changes in appearance and adapts itself to the habits of the country; the great mosque of Ispahan, with its many-coloured tiles glittering in the sun, is quite different from the mosque of Cordova that resembles a forest of marble pillars. The celebrated mosque of Omar at Jerusalem is



CORDOVA: GREAT MOSQUE ■ One of the most resplendent monuments built by the Arab sovereigns from the VIIIth to the Xth century A.D. (Photo: Racoste.)

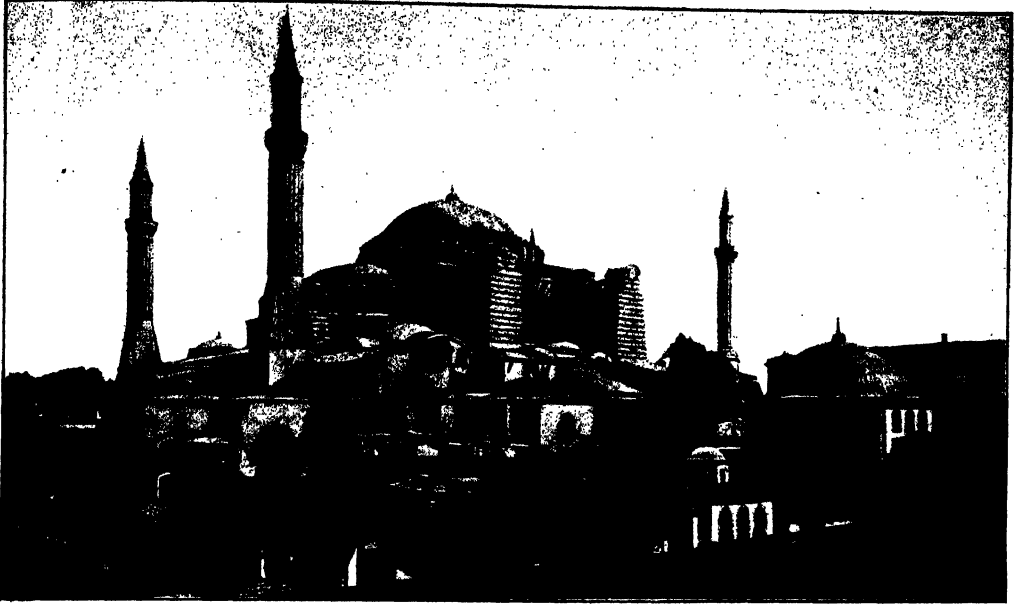


GRENADE: LION COURT ■ The Alhambra at Grenada is the most beautiful of the Moorish edifices of the XIVth and XVth centuries. The Lion Court is famous. (Photo: Anderson.)

built in the Byzantine style. The cruciform mosques of Damascus are quite unlike the mosque of Ibn-Touloun at Cairo, which recalls Egyptian architecture with its arcades and inner courts.

Moslem architecture not only produced mosques. Everywhere the sultans built sumptuous palaces. At Seville the Moorish princes inhabited the famous Alcazar, whose ancient aspect we can hardly imagine owing to the great transformations it has undergone. But the gem of Arab secular architecture is the Alhambra of Grenada, where, in a palace that seems to have come out of the Arabian Nights, a fabulous wealth of columns, sculptured marbles, woodwork, and precious metals were gathered together.

As for the decoration of the mosques and palaces, it was confined, on account of the prohibition to represent the human form, to ornamental geometrical design. The Arabs were expert in designing the intricate forms of arabesques. Great sculpture and painting, that cannot dispense with the human figure, have never been practised by the Moslems.



CONSTANTINOPLE : ST. SOPHIA ▀ The "Grand Church," as it was called in the Middle Ages, is the most beautiful edifice of Byzantine art. It was erected in the VIth century by order of Justinian by Anthemius of Tralles and Isidore of Milet and ornamented inside with a polychrome decoration, marble, mosaics, jasper, porphyry, and goldsmith's work, the splendour of which has never been surpassed. (Photo : Sebah et Joaillier.)

CHAPTER III

THE MIDDLE AGES

CHRISTIAN ART ▀ ▀ Whereas the followers of Mahomet installed their power and religion by the sword in Asia and Africa, the doctrine of Christ penetrated the Roman Empire and began a very humble existence in the catacombs. In these dark narrow passages stretching for miles underground, the early Christians have left little paintings that reveal their faith. They were not artists, but pious workers who, with a few lines, traced the symbolic forms of the fish, dove, or ship on the walls of the tombs.

When Constantine the Great recognized the Christian religion by edict in 313, Christian art left the catacombs, and the faithful erected vast basilicas composed of a hall having a number of columns that divided it into several parts. The interior decoration, especially of the apse, consists of paintings or mosaics representing Christ,

the Apostles, saints, and martyrs. Tradition declares St. Pudenziana to be the first church in Rome, supposed to have been founded by St. Peter in the house of the Senator Pudens. The most beautiful and ancient basilicas of Rome are St. Paul-beyond-the-Walls, St. Laurence, the Lateran Basilica, Holy Cross of Jerusalem, and St. Agnes. Gradually the new religion took the place of paganism, and many temples were destroyed or transformed into churches.

But the days of the Empire's prosperity were counted. At the death of Theodore in 395 it was divided into two parts. The Western Empire fell a prey to anarchy, was invaded and pillaged by the Barbarians, and lost its power. For several centuries, from the Vth to the Xth, all artistic culture disappeared. On these ruins the Papacy was establishing itself.



VENICE : ST. MARK ■ *Oriental influences are noticeable in the use of domes and mosaic decorations. Other decorative elements are of Gothic or Occidental origin. This combination of so many decorative elements produces an effect of gorgeous richness.* (Photo : Alinari.)

BYZANTIUM ■ ■ On the other hand, the Eastern Empire, of which Constantinople—or Byzantium—was the capital, became the refuge of civilization. Byzantine art, which preserved the Greek tradition, was able to develop in shelter from the barbarian invasions at Constantinople and in the towns of Asia Minor, Egypt and Syria. But the same phenomenon which we observed when Greek art passed into India occurred once more. The animated lifelike figures created by the Greeks were to fall asleep in the oriental climate. The long figures that appear in the mosaics of the Byzantine churches display an empty gaze in a dull, dreamy countenance. Among the most famous of these mosaics is that of St. Vitale at Ravenna (middle of VIth century) representing the Emperor Justinian,

his wife Theodora, and their suite. Equally famous are the mosaics at Kahrie-Djami.

The finest monuments of Byzantine architecture are St. Sophia at Constantinople constructed in the VIth century under Justinian, the churches of Ravenna, and St. Mark at Venice built in the XIIth century. The Orient introduced into Italy the principles of Eastern architecture, immense vaults surmounted by cupolas, covering a vast nave with walls clad in

gorgeous mosaics on a golden background.

Byzantine art had no sculpture. The Christianity that had destroyed the pagan idols forbade the representation of its God under a material form.



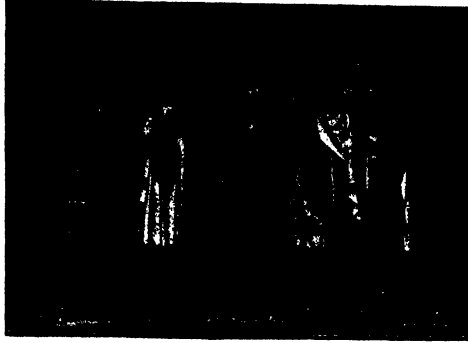
ROME : ST. PAUL-BEYOND-THE-WALLS ■ *Christianity in Rome hid for three centuries in the catacombs. On its emergence from there, it set up magnificent basilicas. The most splendid is this.* (Photo : Alinari.)

ROMANESQUE ART ■ ■

Romanesque art flourished on the soil of the former Western Empire, in Gaul, in England, the Rhine-

land, the north of Spain, and Italy. In those parts there are no vestiges of Eastern art. The countries were ravaged by invasions and all trace of art vanished for centuries. Romanesque art merely inherited the remains of Roman art, and had to invent much. It was in the XIth and XIIth centuries that the soil of Northern Europe donned "the white robe of churches," as a monk of the time puts it.

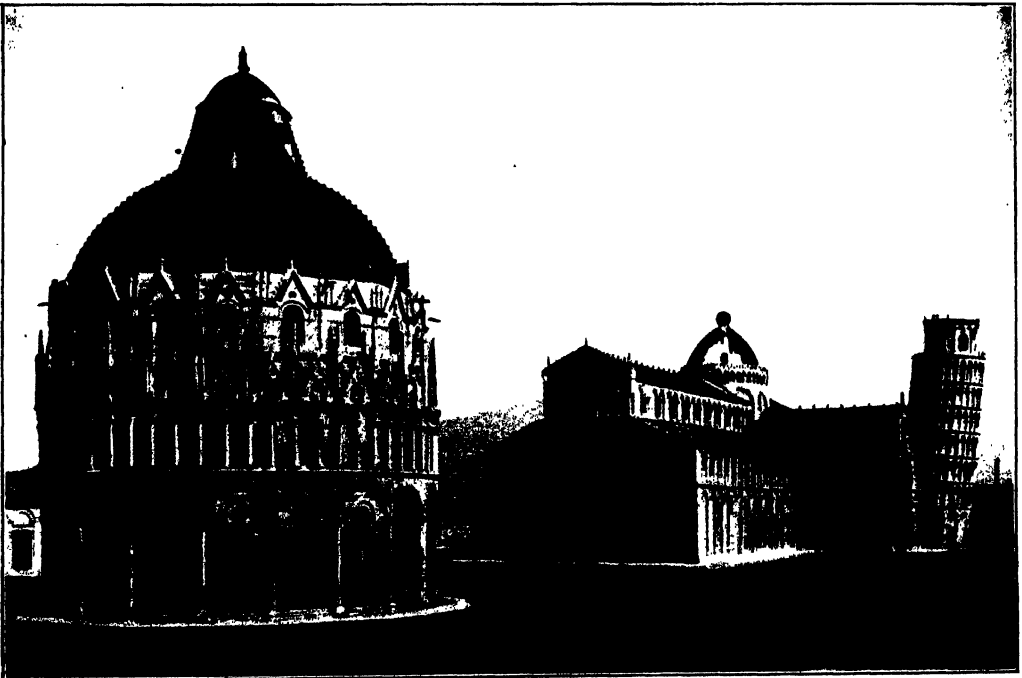
The Romanesque church substituted a solid stone vault for the wooden ceiling of the Roman basilica. The architects are not yet skilful enough to set a daring vault on walls that appear slight. They construct thick, low walls, powerful buttresses, massive pillars, narrow windows. Each



THE EMPRESS THEODORA AND HER SUITE
The decoration of Byzantine churches consists chiefly in mosaics. That of St. Vitale at Ravenna shows the court of Justinian.
 (Photo: Alinari.)

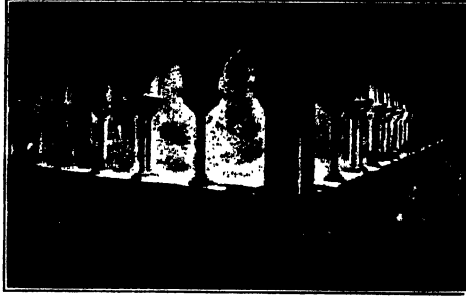
region has its own type of architecture determined by the customs of the country and the quality of the materials. In France the churches of Languedoc and Auvergne, St. Sernin, Notre Dame du Puy, and others are constructions of powerful masonry, whose type is found also in the north of Spain. The great sanctuaries of Burgundy have some-

times sacrificed solidity to boldness. The most famous, that of Cluny, since destroyed, the Madeleine of Vézelay, and the cathedral of Autun, sheltered greatly venerated relics. In Provence, the church made use of the ruins of ancient Roman temples, columns, sculptured friezes, as at St. Gilles, St. Trophime d'Arles. In Poitou,

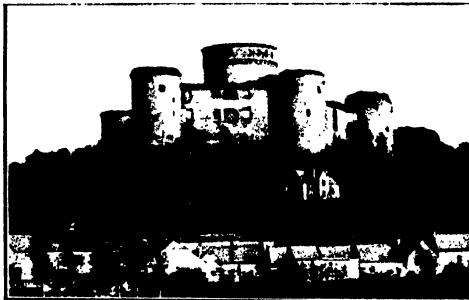


PISA: CATHEDRAL In Italy the Romanesque style is characterized by the continuation of the Roman full arch. At Pisa the baptistery, cathedral, leaning tower, and Campo Santo form together a picture of great beauty. (Photo: Alinari.)

at Notre Dame la Grande, and in the south-west at Aulnay, St. Pierre de Angoulême, Souillac, the arcades are adorned with marvellous sculptures. The churches of Normandy are so boldly constructed that it was impossible to get them to carry the heavy Romanesque vault. L'Abbaye-aux-Dames and L'Abbaye-aux-Hommes at Caen had to wait for the Gothic vault. In England the Cathedral of Durham is a very fine example of Romanesque, or Norman, work. There are also the great Norman Cathedrals of Peterborough and Norwich, the nave of Ely and parts of Winchester, and other Cathedrals.



MOISSAC: CLOISTER ■ *This Romanesque cloister brings to mind the secluded life of the monks in a barbarous age.* (Photo: Hachette.)



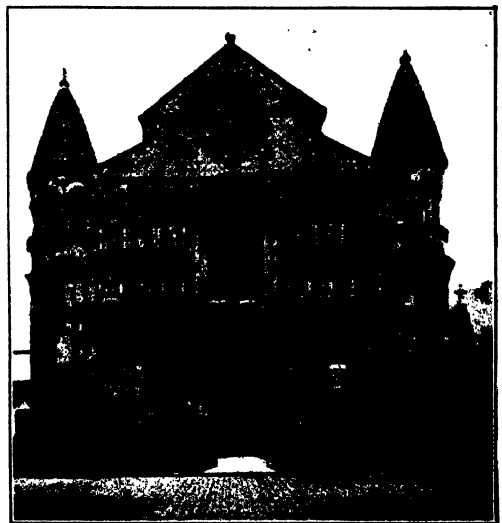
COUCY: DONJON ■ *One of the greatest edifices of the feudal age was the Coucy Donjon, which was destroyed by the Germans. The haughty aspect of this donjon was like a symbol of feudal pride.* (Photo: Neurdein.)

drals. A very fine example is the Chapel of St. John in the Tower of London. In Italy the antique and Byzantine inspiration is more in evidence. St. Mark at Venice is a Byzantine monument with cupolas, and a mosaic-adorned interior. The Cathedral of Pisa is an antique basilica decorated in the Romanesque style. These churches of the south retain the interior decoration of marble and mosaics. The churches of the north had frescoes, most of which have disappeared.

There is hardly any Romanesque statuary. The prohibition to make graven images of God and the saints left its mark on sculpture,



ST. NECTAIRE: CHURCH ■ *One of the most perfect types of the Romanesque style of architecture. It only lacks the ornamentation of sculpture, which the hardness of the stone made impossible.* (Photo: Neurdein.)

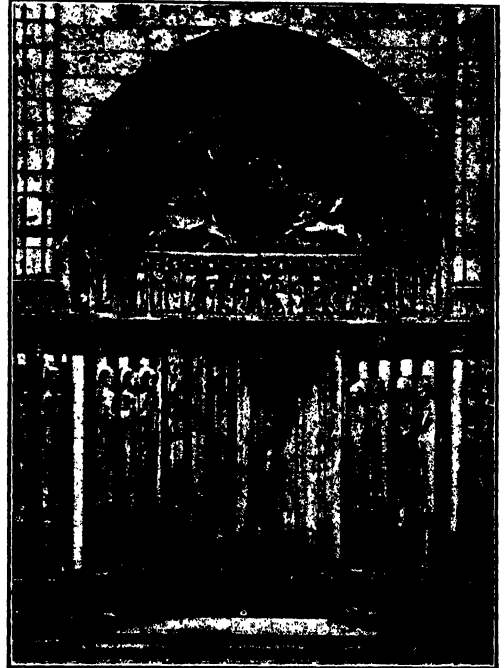


POITIERS: NOTRE DAME-LA-GRANDE ■ *This is one of the finest Romanesque churches of the XIIth century. It has a richly-sculptured facade.* (Photo: Hachette.)



AMIENS: CATHEDRAL ▣ Built in the XIIIth century by Robert de Luzarches, it is a masterpiece of Gothic art. The nave is a wonder of craft and elegance.

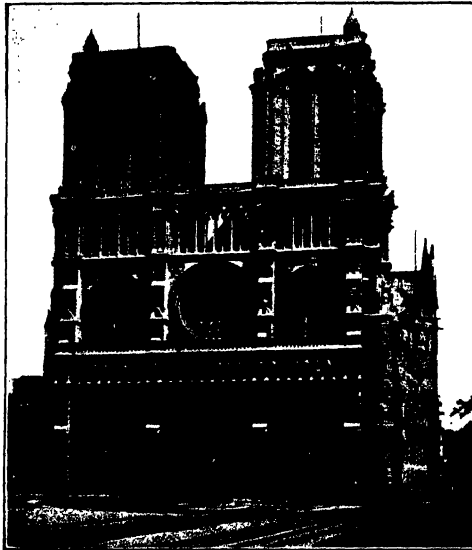
(Photo: Hachette.)



CHARTRES: ROYAL PORCH OF CATHEDRAL ▣ At the west porch of the Cathedral are figures of kings and queens. They are not quite life-like, and have the pinched smile of archaic Greek figures. (Photo: Neurdein.)

which confined itself to making bas-reliefs: in tympanums and capitals we find forms and scenes borrowed from Byzantine art. But the gloomy Byzantine figures, fixed in their hieratic stiffness, strive to break away from their immobility under the livelier chisel of the northern sculptors.

GOTHIC ART. ▣ ▣ In the second half of the XIIth century, Romanesque art underwent a transformation. A new form of architecture appears, but



PARIS: NOTRE DAME ▣ Remarkable for the regularity of its facade and side-long silhouette. Begun in 1160 by Maurice de Sully, it was nearly finished under Louis-Philippe. (Photo: Hachette.)

its exact birth-place is a matter of dispute. This architecture is the result of the builders' efforts to find a system of vaulting that would allow the edifice to increase in height. This was Gothic architecture. At first the word was used in disdain, but it soon lost its disparaging meaning.

The builders of the rich Romanesque churches and monasteries were monks. The Gothic cathedral is the wonderful monument erected by the towns for the glory of God and the pride of

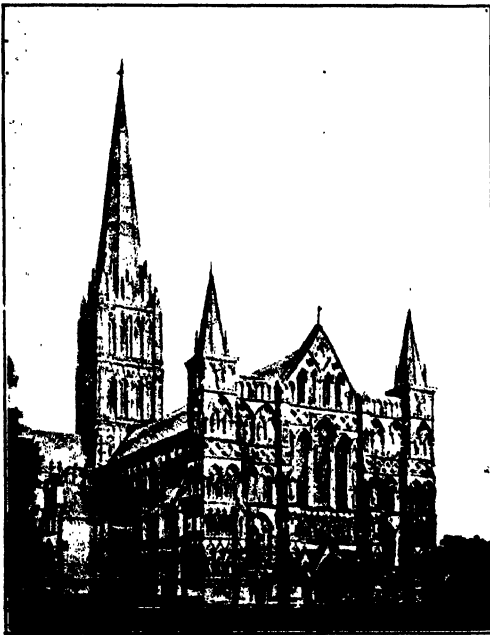


RHEIMS : CATHEDRAL ▣ *In this superb edifice the Kings of France were crowned. It is adorned with a wealth of sculptures and statues.*
(Photo : Neurdein.)

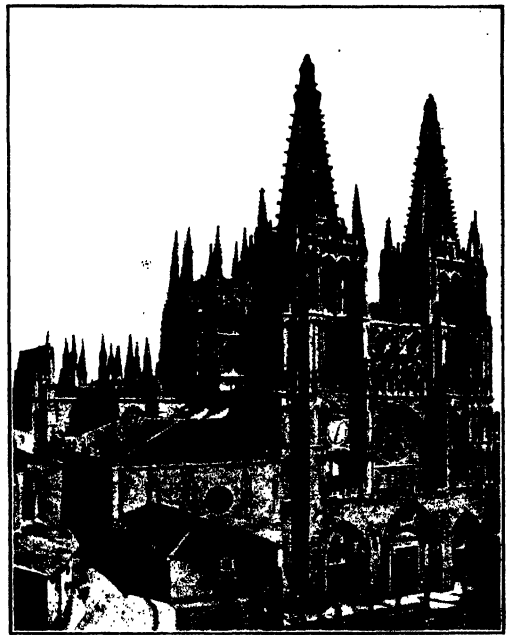
the people living at the foot of its proud silhouette. The heavy Romanesque vault is replaced by the crossed ogival vaulting supported on arches that spring from bases strutted by external flying buttresses. In the space between these supports the wall becomes useless and can be opened up with high and broad windows.

All the lines, pillars, and sinews of stone mount upwards, oftentimes to giddy heights. On the outside the same upsoaring elongates the forms ; spire-tipped towers lead the gaze heavenwards, the roofs are crowned with pinnacles ; there are few horizontal lines to divide the facade and break the upward soaring which is the chief aim of Gothic architecture. Rich sculpture often adorns the west front.

The first Gothic cathedrals appear at the end of the XIIth century and in the first half of the XIIIth in Notre Dame at Paris, Laon, Rheims, Chartres, Bourges, Le Mans, Amiens, Beauvais. Contemporary with the French cathedrals are those of Salisbury, York, Lincoln, and Westminster Abbey. The art spreads to Normandy, at Bayeux,

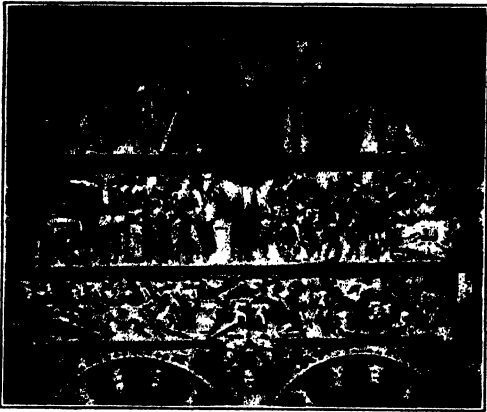


SALISBURY : CATHEDRAL ▣ *Built in the XIIIth century in a simple Gothic style, its gracefulness is much enhanced by its wonderful spire.*



BURGOS : CATHEDRAL ▣ *One of the finest Gothic edifices of Spain. Dominated by two towers with sculptured spires, it is richly adorned.*
(Photo : Lévy.)

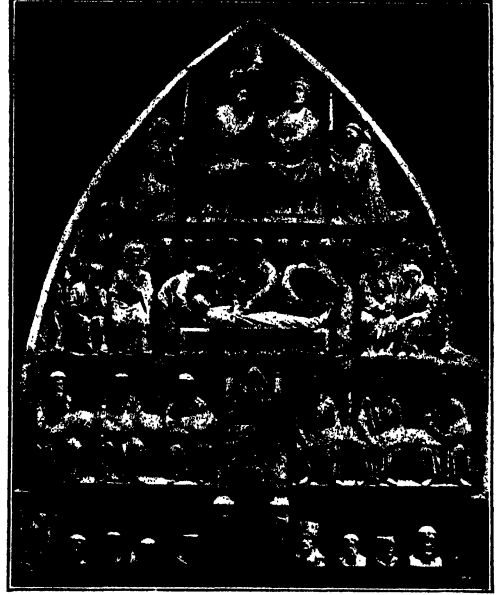
Mont St. Michel, Coutances. It appears at Strasbourg, passes into Germany at Cologne, Freiburg, Augsburg, Nuremberg ; in Belgium at Antwerp, Bruges, Brussels ; towards the south it adapts itself to local customs, loses its flying buttresses, and retains the Romanesque heaviness at Toulouse, Bordeaux, Carcassone ; in Spain it erects the magnificent edifices of Burgos, Barcelona, Pampeluna, Toledo. Gothic art found it harder to scale the Alps than the Pyrenees. It had to abandon its soaring lines, flying buttresses, its wealth of statues,



BOURGES : CATHEDRAL : THE LAST DAY ■ The cycle of Gothic decorative motifs generally ends with a representation of the Last Judgement. One of the most remarkable is that of Bourges Cathedral. (Photo : Neurdein.)

in order to conform to the wise ordinances of the ancient edifices. Grey stone is replaced at Orvieto, Sienna, Florence, Bologna, Milan, by brick and marble.

The cathedral is pierced by large windows adorned with stained glass, in which gold, blue, and flame sparkle like jewels. In the midst of this dazzling setting appear the Virgin, Christ, the Apostles, and the lives of the saints. The oldest stained-glass windows of the XIIth and XIIIth centuries have pure tones, whose secret has never been discovered. Some of the most beautiful that have been preserved are those of Paris, Chartres, and the Sainte-Chapelle. In France the glazier's art reached a high degree of excellence, but it flourished at the expense of painting, which was confined to mural decoration in the churches.



NOTRE DAME DE PARIS : THE OBDOORMITION AND ASSUMPTION OF THE VIRGIN ■ This tympanum is extremely beautiful on account of the harmonious nobility of the lines and the exquisite purity of the sentiment. (Photo : Hachette.)



AMIENS : THE GILT VIRGIN ■ The types of Christ and the Virgin lack the refinement of the figures of Greek art, but they are pure in moral expression. (Photo : Hachette.)



GIOTTO : RAISING OF LAZARUS ■ Every attitude in this picture is expressively simple ; the gesture of Jesus raising the dead man, the bowing of the two women. (Padua, Arena.) (Photo : Alinari.)

On the other hand, statuary revived at the end of the XIIth century. Christianity had only tolerated painting and bas-reliefs, which give a less concrete form to the divine or human person and do not lend themselves so easily to an idolatrous worship. Little by little, however, the bas-reliefs, which at first were merely a sort of engraving in stone, began to be cut deeper ; the forms were accentuated and then, as on the western front of Chartres cathedral, the first figures appeared in stone. In the porches of the cathedrals rows of saints appear one above the other. Over them all, Christ, or the Virgin, reigns with a countenance of bounty and tenderness. The *Beau Dieu* and the *Virgin* at Amiens speak a different language to the soul than the sad, dreamy figures of the Byzantines. Some of the finest of these statues are in the porches of the cathedrals of Chartres, Amiens, Rheims, and Paris. They are surrounded by extremely rich sculptures, which seem at times like lace-work in stone.

In Italy the artists continued to fashion marble after the ancient models ; Nicholas Pisano and his school maintained the Greco-Roman tradition, as may be seen at the famous baptistery of Pisa.

The Gothic cathedrals in England and France offered little place for painting, but the Italians, who used no stained glass,

adorned the walls of their churches with frescoes. Towards the end of the XIIIth century a revival made its appearance in Florence and Sienna. In Florence, Cimabue is supposed to have wakened painting from its Byzantine slumbers.

But it was Giotto, who in the first years of the XIVth century really discovered once more the life of forms. He is not a realist ; his art is not yet one of observation. It still has much that is conventional, and he paints less what he sees than what he wishes to show. Nevertheless he brought out the freshness and poetry of the Gospel, beautiful expressive attitudes, and knew how to compose a scene. He transformed the manner of thinking and painting. In the chapel of the Arena at Padua, the life of Christ and the Virgin is set forth in frescoes full of life and emotion ; on the walls of the upper church at Assisi, Giotto and his pupils tell the story of St. Francis's life. The last works of the painter are perhaps those that represent the death of Francis of Assisi, on the walls of Santa Croce in Florence.

Byzantine influence, however, was not



JEAN FOUQUET : THE WISE MEN'S ADORATION ■ The most celebrated of French miniaturists painted little scenes with contemporary costumes. (Musée Condé, Chantilly.) (Photo : Hachette.)



VAN EYCK : THE MYSTIC LAMB ■ The brothers Hubert and Jean Van Eyck, who worked at Ghent and Bruges in the XVth century, were the initiators of modern realism. Their masterpiece, *The Mystic Lamb*, a symbolic theme from the Apocalypse, is a striking picture of men, things, and Flemish Nature in the XVth century. (St. Bavo, Ghent.)

entirely eliminated in Giotto's time. We still find it in the charming works of the painters of Sienna, though transformed by a tender piety. Simone, Martini and Duccio make younger and beautify the Madonna. We know from Vasari's account how much the Siennese marvelled at the sight of Duccio's famous Maestà and with what great pomp it was carried from the artist's workshop to the Cathedral (1311).

A whole school of fresco-painters flourished in Sienna in the XIVth century, and the walls of churches and convents were covered with frescoes, graceful paintings of supple outline and tender colouring.

THE PERPENDICULAR AND FLAMBOYANT STYLES ■ ■

Gothic architecture continued to reign until the Renaissance at the beginning of the XVIth century. But for the most part it sought no more than to finish and adorn the religious monuments already begun and to erect civil edifices. Each country followed its own fancy. In England the Perpendicular Style was used. This style multiplies the vertical lines and decorations that cover up flat surfaces and vaultings, as in

St. George's Chapel, Windsor, New College and Magdalen College Chapels at Oxford, etc.

In France there was great use of the "Rayonnant" style with its vast rose windows, and of the "Flamboyant" style, which endowed the lines with flame-like sinuosity. These styles were only applied to already existing cathedrals, rose-windows, arches, gables, towers, and porch sculptures. The Flamboyant style produced such wonderpieces of ornamentation as St. Maclou at Rouen, the tower of Jean Texier at Chartres, the porches of Beauvais and Albi Cathedrals.

In Spain, Arab motifs were mingled with Gothic architecture, forming the "Mudejar" style. In general this style, which was fond of upspringing forms, tends to make them more and more slender and pointed.

CASTLE FORTRESSES ■ ■ Side by side with religious art, the lay art of building castles and communal edifices developed. The powerful feudal lords built castles for their security and comfort. Behind the rude moated walls, were donjons, battlemented towers, enclosures, and buildings opening out on to

courtyards and often containing luxurious apartments. Most of these castles were demolished or dismantled. In France the ruins of Pierrefonds, Coucy, and the Château Gaillard recall their powerful and magnificent past. In England there is the square Norman keep of the Tower of London, the castles of Warwick and Arundel, and well-preserved ruins such as Bodiam. The Italian castles are of robust masonry on a square plan.

When the cities became prosperous and had built their cathedral, they strove to make themselves secure and comfortable. They surrounded themselves with ramparts, most of which were subsequently demolished when the cities wished to widen their boundaries. Of those that have kept them, the finest are at Aigues-Mortes, Carcassonne, and Avignon in France, at Chester and York in England, at Toledo and Avila in Spain, and at Sienna and San Gimignano in Italy. In these closed-in cities the great noblemen had splendid mansions, the rich burghers had comfortable dwellings, while the artisans and petty people were pleased to admire their gorgeous



VAN EYCK: VIRGIN AND DONOR ■ A masterpiece of precision. One can analyse the smallest details of the figure of the donor, the town, country, and hilly background. (Louvre.) (Photo: Hachette.)



MEMLING: MYSTIC MARRIAGE OF ST. KATHRYN ■ The tenderest of XVth century Flemish painters, Memling paints the Virgin meek and mild in the midst of unworlly female saints.

town hall or the proud belfry, the emblem of their wealth and power. Of such edifices are the belfries of Bruges, in Belgium, the town halls of St. Quentin and Compiègne in France, the Guildhall in London, the Italian campaniles of Florence, Sienna and the Palace of the Doges.

SCULPTURE ■ At the end of the Middle Ages, sculpture begins to observe and reproduce nature closely. The forms of statuary get away from the conventional figures and reproduce more individualized types. The types of the various provinces can easily be recognized in the saints of the churches. Kings and noblemen have their tombs erected during their lifetime. At St. Denis the kings had their effigies sculptured, and the same was done at Bourges by the Duke de Berry, at Souvigné by the Dukes de Bourbon, at Avignon by the Popes, at Miraflores by the family of Isabella the Catholic, at Westminster by the Kings of England. Among the most beautiful are the tombs of Philip the Bold and John the Fearless which are

several artists. The latter tomb was finished in 1470 by Antoine le Moiturier. Claus Sluter, a Dutchman (died 1406), worked for the Dukes of Burgundy. He sculptured the formidable Prophets of the "Well of Moses" at the Chartreuse de Champol near Dijon.

PAINTING ■ ■ Painters were content to execute less ambitious works, tapestry cartoons, and manuscript miniatures. The *Très Riches Heures du Duc de Berry* and the miniatures of Jean Fouquet give us a picture of the times of Charles VI and Joan of Arc. In this, as in statuary, we discern the efforts of an art that tends towards naturalism. But we shall not see its full development till we come to the pictures of the Flemish painters. Hubert and John Van Eyck (died 1432 and 1441), though they may not be the inventors of oil painting as tradition asserts, gave at least the model of this new art in their famous work, the altar-piece of the *Mystic Lamb* (St. Bavon, Ghent), painted between 1420-1432. This triumph of the Church gives us at the same time a precise picture of the life and men of Flanders in the XVth century, a picture that we find also in the *Chancellor Rollin's Madonna* (Louvre), *Canon Van der Paele's Madonna* (Bruges), the *Virgin and Donor* (Dresden), the *Annunciation* (Petrograd), *Arnolfini and his Wife* (London), the *Man with the Pink* (Berlin), etc. The realism of this school appears also in the Flemish painters of that epoch : Roger Van den Weyden (1399-1464), who painted the touching portrayals of the *Last Judgement*

(Beaune, Hospice) and the *Descent from the Cross* (Escorial) ; Thierry Bouts (died 1475), the delicate colourist of the *Emperor Otho's Sentence* (Louvain), and the *Adoration of the Wise Men* (Munich) ; Memling (died 1494), the tender painter of pretty female saints, virgins, and martyrs such as we admire in the *Shrine of St. Ursula*, the *Marriage of St. Kathryn* (Bruges), the *Life of the Virgin and Jesus* (Munich, Turin), the *Virgin of the Floreins Family* (Louvre) ; Gerard David (about 1460-1523), the last painter of the great Bruges school, author of the *Virgin Surrounded by Holy Women* (Rouen), of the *Baptism of Christ* (Bruges), the *Judgement of Cambyzes*, *Sisamnes' Punishment*. Quentin Matsys (born 1466), the founder of the Antwerp school represents the transition between medieval painting and the broader style inspired by Italy. His finest works are *St. Anne* (Brussels) and the *Entombment* (Antwerp).

The influence of the Flemish School spread afar. At Colmar, Martin Schongauer paints his *Virgin and Rose-bush* ; in Germany, Stephen Lochner and the Cologne School paint enraptured nuns with more feeling than skill. The same remark applies to Swabia and Franconia. Luis Dalmau in Spain, and Nuno Gonçalves in Portugal, carry on the Flemish tradition. In France, late centres of medieval art produce a crop of delicate works, the *Coronation of the Virgin* of Enguerrand Charonton (Ville-neuve-les-Avignon, 1453), the *Burning Bush* of Nicholas Froment d'Uzès (Aix Cathedral, 1476), the *Virgins* of Maître de Moulins (*Virgin in Glory*, Moulins Cathedral).



ROGER VAN DER WEYDEN : DESCENT FROM THE CROSS ■ Among all the rather frigid Flemings of the XVth century, Van der Weyden seems to

be the most pathetic. His compositions show a desire to stir the emotions, which is infrequent in this school. (Escorial.) (Photo : Anderson.)



SIMONE MARTINI : ANNUNCIATION ■ This master is, along with Duccio, the most illustrious painter of the Sienna School. This school is distinguished for the tender piety with which it rendered the frail gracefulness of the Virgin. In this *Annunciation*, the Virgin seems to shrink from the heavy burden which the Angel announces. (Florence, Uffizi.) (Photo : Anderson.)

CHAPTER IV

THE RENAISSANCE

ITALY ■ ■ The Renaissance re-established the relations between modern society and the ancient world. It despised the long interval of "Gothic barbarity," disdaining even all that was best in that period.

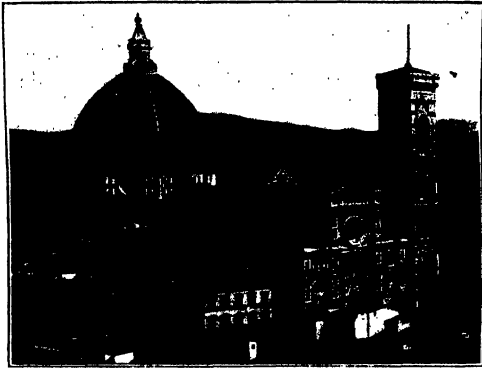
It was in Italy, whose soil was sown with ancient treasures, that the Renaissance first began to flourish; not at Rome, but at Florence, which was at the head of the artistic movement in Italy. The first illustrious name we meet with is that of the architect Brunelleschi (1377-1446), who erected the famous cupola of the Cathedral of St. Mary of the Flowers, churches in which the Gothic vault was replaced by the ceiling of the ancient basilica, and palaces, the most famous being the Pitti Palace. Brunelleschi and his imitators, Michelozzo (1391-1472) and Alberti (1404-1472), apply the ancient orders to rugged facades.

Sculpture, which was the glory of

Florentine genius, had already preceded architecture in a new path. In 1402 occurred the famous competition for the doors of the Baptistery of Florence, that made Ghiberti and Brunelleschi rivals. Ghiberti (1378-1455), having won, executed the wonderful sculptures of the doors, which Michelangelo said were fit to adorn the entrance to Paradise. Jacopo della Quercia executed sturdy figures on the facade of San Petronio at Bologna. Donatello (1386-1466) gave a new life to sculpture in his tormented violence that was linked with the beauty of the ancients. He opened the way for the greatest of sculptors and produced numerous masterpieces, *Saint George*, *Gattamelata*, the famous *Choristers* of the Cathedral, the bas-reliefs of the Cathedral of Padua, statues of the Prophets, etc. Lucca della Robbia (1399-1482) invented the process for enamelling terra-cotta bas-reliefs. Verrocchio (1435-1488), sculptor

and painter, is the author of the terrible *Colleone* at Venice, the charming statue of the *Child with the Fish* in the Palace of the Signoria at Florence, the picture of the *Baptism of Christ*, and a series of sculptures executed with sharpness and precision. The Florentine "Primitives," Paolo Uccello, Castagno, and a whole school of less original painters worked with continued and wonderful enthusiasm to enrich the art of painting with valuable details of knowledge that led to the refined art of a Leonardo da Vinci. They set themselves to studying nature, seeking for the laws of perspective and anatomy.

The frescoes of the Primitives are often solid and rugged. Masolino and his pupil



FLORENCE : DUOMO ■ The famous cupola of St. Mary of the Flowers at Florence, built by Brunelleschi, was the most important manifestation of the new art. (Photo : Alinari.)

Masaccio (1401-1428) introduced naturalism into his religious works ; in the chapel of the Carmine at Florence, Masaccio places robust figures in the midst of real space. At the same epoch Fra Angelico (1387-1455), the mystic painter, unites the fervour of a saint with the genius of an artist. Though he was not ignorant of naturalism, he merely kept as much of it as suited his piety, heavenly creatures, lovely figures in limpid colours, gold, blue, and white, everywhere an atmosphere of tenderness. His frescoes in San Marco are one of the purest glories of Florence. His pupil, Benozzo Gozzoli, preserves his clear colours with less feeling in brilliant, animated scenes, that are bright with gold and full of life and gaiety, such as those he



GHIBERTI : BAPTISTERY DOORS AT FLORENCE. (Meeting of Isaac and Jacob.) ■ Ghiberti, who designed these celebrated doors, was one of those who did most to introduce the elegance of the ancient style into modern art. (Photo : Alinari.)



LUCA DELLA ROBBIAS : CHORISTERS ■ The della Robbias executed figures of charming gracefulness. (Photo : Brogi.)

painted at the Riccardi Palace in Florence or at the Campo Santo of Pisa. Filippo Lippi (1412-1469) painted pure and delicate Madonnas, but the limpid colouring of Angelico became at times earthy and bedimmed. Botticelli, the most admired of the Florentine Primitives (1444-1510), draws as one chisels bronze: his precise and skilful brush traces the flexible lines of slender bodies and clothes them with a pale soft-shaded colouring. His figures have a saddened grace, a smile that is almost sorrowful. If Botticelli represents the poetry of Florentine painting of the time, Ghirlandaio (1449-1494) is its pleasant and solid prose. Though he treated nothing but sacred subjects, he adorned his frescoes with portraits of the Florentines of his time, their customs and dresses, and knew how to group them in well-ordered compositions.

Umbria produced several fine painters during the XVth century; Melozzo da Forlì, of whom we possess but few works; Pietro della Francesca, author of the grandiose frescoes of Arezzo, who knew how to place noble



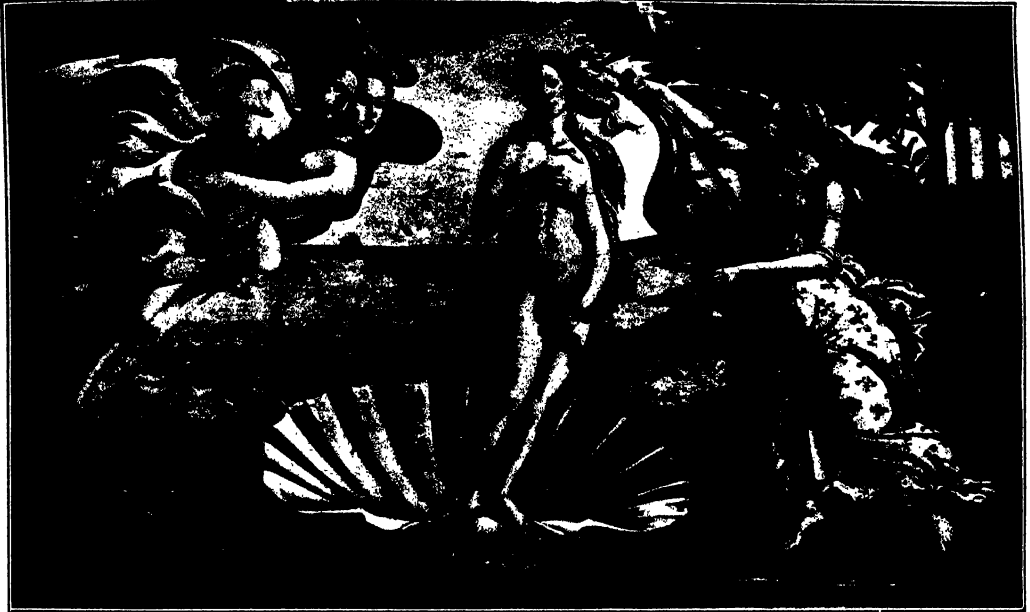
VERROCCHIO: COLLEONE ■ Verrocchio retained in his paintings the precision and hardness of his sculpture. His most famous work is the statue of Colleone, the rugged condottiere who drives his horse on with a savage gesture. (Venice.) (Photo: Brogi.)



DONATELLO: ST. GEORGE ■ Donatello is the most powerful genius among the great sculptors of the Renaissance. His work is admired both for its violent Gothic feeling and its refined elegance of ancient art. (National Museum, Florence.) (Photo: Brogi.)

figures in picturesque landscapes; Luca Signorelli (1450-1523), one of the most powerful personalities of the Italian Renaissance, who developed some admirable frescoes at Monte Oliveto, the Sistine Chapel and Orvieto; Perugino (1446-1524), who worked chiefly at Perugia, placed tender saints in the midst of gentle landscapes; Pinturicchio, in his frescoes at the Libreria at Sienna, made use of brilliant colouring.

In Northern Italy, Pisanello, painter and medallist, analysed with realistic precision the costumes of his times and the forms of animals. Mantegna (1431-1506) is one of the greatest names in Italian painting. All his compositions are masterpieces; the famous frescoes at Padua (*Life of St. James*), those of the Chamber of the Spouses at Mantua, the *Madonna of Victory*, *Parnassus*, *Virtue pursuing Vices*, *St. Sebastian* (Louvre), show a bold, confident knowledge of design, a profound acquaintance with archæology. Cosimo Tura and Ercole Roberti worked at Ferrara; at Bologna, Lorenzo Costa and the gentle Francia. At Venice, Vivarini and Crivelli painted sumptuous Byzantine

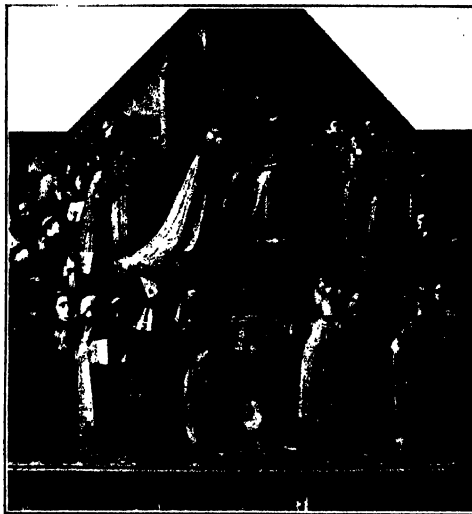


BOTTICELLI: BIRTH OF VENUS ■ Botticelli is an exquisite and skilful painter, who applied both to sacred as well as to mythological figures his linear draughtsmanship, folding draperies, sorrowful or skipping attitudes, and his faces with their large, anxious eyes. (Uffizi, Florence.) (Photo: Anderson.)

Madonnas for marble architectures; Gentile Bellini and Carpaccio reproduced the various aspects of luxurious, animated

the wonderful and rugged *Condottiere* in the Louvre. It was he who brought to Venice the Flemish manner of oil painting.

Venice, where the types and costumes of East and West came together. Giovanni Bellini (1428(?)–1516) is the undisputed head of the school. His Madonnas had none of the Byzantine stiffness; he made them tender and beautiful, like his exquisite *Madonna Amid Four Saints* in the church of the Frari (Venice). Having painted after Mantegna's manner in his youth, he adopted that of Titian at the end of his long existence. Working about the same time, towards 1480, was Antonello di Messina, author of



FRA ANGELICO: CORONATION OF THE VIRGIN ■ The pure soul of the pious monk is revealed in this picture of gold, pink, blue, fair angels, luminous saints and an exquisitely graceful Virgin. (Louvre.)

FLORENCE AND ROME IN THE XVTH CENTURY ■ ■

The initiator of modern painting is Leonardo da Vinci (1452–1519). He was born in Florence and worked there, and later on, at Milan. Pupil of Verrocchio, he was a universal genius, painter, sculptor, geometrician, engineer. Most of his works that remain are at the Louvre (*La Gioconda*, *St. Anne*, *St. John*, *Virgins of the Rocks*, *Bacchus*, *Lucrezia Crivelli*, *Annunciation*). We see in them a



BENOZZO GOZZOLI: THE WISE MEN  This pupil of Fra Angelico painted great, gaily-coloured frescoes, enriched with gold. In a complicated landscape glittering personages ride on horses adorned with fabulous trappings. (Palazzo Riccardi, Florence.) (Photo: Brogi.)

perfect knowledge of drawing and modelling, a sort of psychological spirituality which by the "infinite" of its exact and fluid modelling seems to endow the faces with the life of the soul. His *Last Supper* at Milan is the masterpiece of painted psychology, analysis of drawing and feeling. Vinci created the new Milanese school. His numerous pupils strove to preserve his modelling. Luini painted some beautiful decorative frescoes and tender, well-



GIOVANNI BELLINI: VIRGIN AND CHILD  (Church of the Frari, Venice.) (Photo: Anderson.)

rounded figures of Lombard women. Sodoma excelled in rendering ecstasy and voluptuousness. It was not only at Milan that Vinci had a great influence. At Florence, Fra Bartolommeo was a skilful painter of gentle, noble figures of the saints. Andrea del Sarto (1487-1531) introduced aerial perspective into Florentine design by means of the skilful use of light and shade. His Madonnas are of supreme elegance. Bronzino painted noble portraits.

But the greatest name of the Florentine school is that of Michelangelo (1475-1564), sculptor and painter. None knew better than he how to reproduce vehement forms, the expressions of power and despair. He took an interest only in the human body. He sculptured it with his chisel or pencil with incomparable skill, suggesting the interior strength that swells the muscles. Michelangelo is the painter of strength, and since his models were unable to show it to him in the degree he desired, many of his figures may be said to be the fruit of his imagination, but an imagination served by so sure and refined a skill and knowledge of design that it never failed. As a painter he executed the famous frescoes of the Sistine Chapel, the *Holy Family* of the Offices at Rome; as a sculptor, the famous tombs of the Medicis (Florence, San Lorenzo), *Moses*, the *Slaves* (Louvre), *David*, etc. A part of his works is in Florence; the other is in Rome. The popes Julius II and Leo X, at the beginning of the XVIth century, restored to Rome its splendour as a capital and attracted the



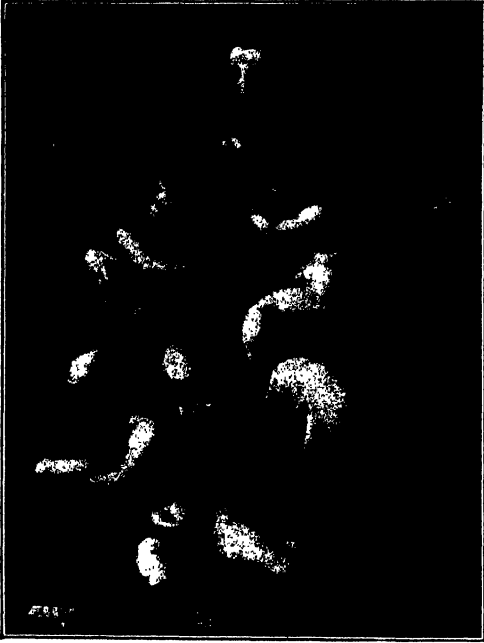
GHIRLANDAIO: VISITATION ▯ *In his frescoes, Ghirlandaio painted with graceful precision the life of the wealthy Florentines of the XVth century. His fine figures have harmonious attitudes.* (Louvre.) (Photo: Hachette.)



PERUGINO: ST. SEBASTIAN ▯ *This painter is a symbol of Umbria's mildness; his luminous sky and gentle slopes make an exquisite setting for the gentle figures of saints and Virgins gazing heavenwards with melting eyes.* (Louvre.) (Photo: Hachette.)

best artists to it. Bramante (1444-1514), the great architect of the Renaissance, began the construction of St. Peter's, which was finished by Michelangelo. Julius II, who had already called upon Michelangelo, entrusted the decoration of the Vatican to Raphael.

Raphael (1483-1520), born at Urbino in Umbria, was the pupil of Perugino and at first painted frail Madonnas. He went to Florence in 1504 and there learnt the skilful drawing that is admired in his *Beautiful Gardeners* and his numerous Madonnas. In 1509 he went to Rome at the Pope's request and painted the famous frescoes of the Vatican rooms, the *School of Athens*, the *Dispute on the Holy Sacrament*, *Heliodore Driven from the Temple*, etc. These works symbolize the mind of the Renaissance in well-ordered compositions, the figures being distributed in space with an easy, sure skill. The little scenes that adorn the Loggias of the Vatican and the tapestry cartoons (South Kensington Museum) fixed the type of a renewed iconography. Raphael died young, but his influence was very great.



ANDREA DEL SARTO: CHARITY ■ A marvelous executionist. His draughtsmanship is extremely supple. He models faces and draperies with incomparable craftsmanship. (Louvre.) (Photo: Hachette.)

VENICE IN THE XVITH CENTURY

■ ■ In the XVIth century Venice was the centre of art in Western Italy. Great architects as Sansovino, who was also a delicate sculptor, gave an elegant aspect to Venetian facades. But it was in painting that Venice was particularly triumphant. Its painters preferred oil painting to frescoes. It was more supple and allowed of a more brilliant colouring.

Vasari attributes to Giorgione (1477 (?)–1510) the merit of having transformed the painting of the Primitives into a broad manner. The few certified works that he left, the *Storm* (Giovannelli Gallery), *Venus* (Dresden), the *Three Philosophers* (Vienna), the *Madonna* of Castelfranco, do not allow us to give him that rôle. We see this transformation take place in the works of Titian (1490–1576). Born in a village of Cadore, he brought with him to Venice the vision of his native mountains and valleys, vivid skies, and splendid sunsets. His compositions portray beautiful nature, surrounding poetic and gentle figures. He was

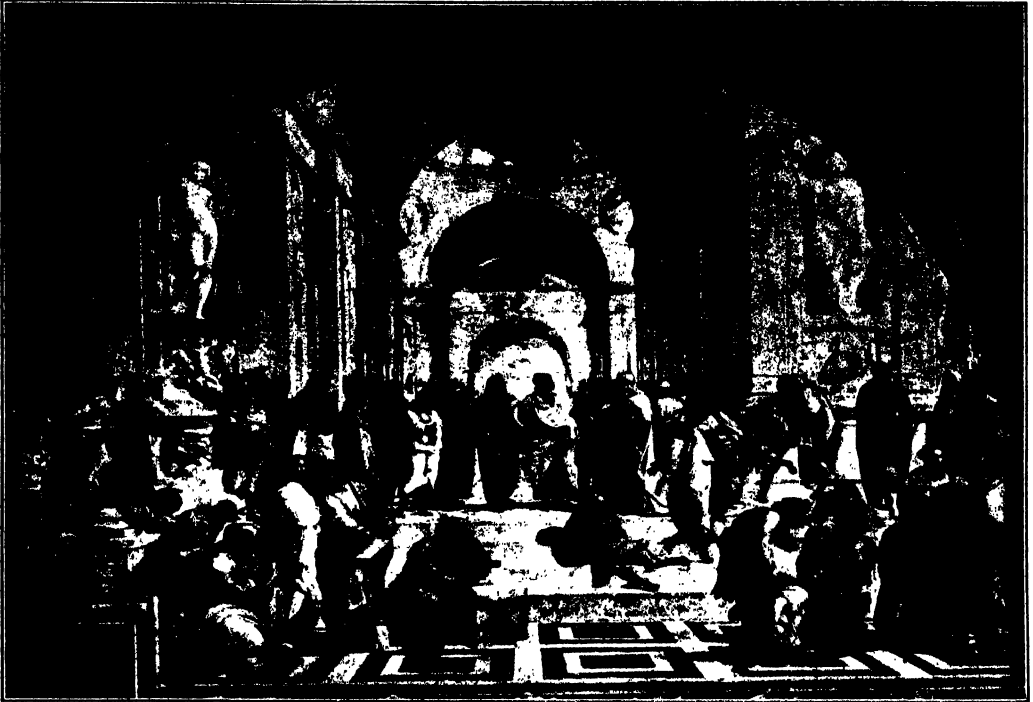
a wonderful portrait painter, and painted the foremost people of his time—Emperors, Popes, Kings, Princes of Italy, France, Spain, Austria. Besides his portraits, almost all of which are masterpieces, Titian painted a great number of pictures, of which only a few can be mentioned here: *Bacchus and Ariadne* (London), *Bacchanale* (Madrid), *Rustic Concert* (Louvre), *Pesaro Virgin* (Venice, Frari), *Presentation in the Temple* (Venice), *Entombment* (Louvre), *Allegory* (Louvre), *Fountain of Love* (Rome, Borghese), *Assumption* (Venice, Frari), and a lot of *Venuses* and *Danaes* with luminous, sunlit flesh.

Around Titian worked Palma il Vecchio, Sebastiano del Piombo, Paris Bordone.

Correggio (1494–1534), a charming painter, did not enjoy during his lifetime the place he deserved, perhaps because he painted at Parma somewhat apart from the great streams of art. He decorated the cupola of the Cathedral of Parma with a fresco representing the Assumption; the cupola of St. John the Evangelist has an Ascension of Christ, in which he boldly fixes on the ceiling figures that seem to soar away. His supple design modelled figures



MICHELANGELO: TOMB OF LORENZO MEDICI ■ A meditating figure symbolizes Thought, while two reclining, drowsy figures express Weariness and Despair in a magnificent style. (San Lorenzo, Florence.) (Photo: Brogi.)



RAPHAEL : SCHOOL OF ATHENS ■ *The famous frescoes in the camera della Segnatura at the Vatican show a harmony of composition, balance of pose, rhythm of line, and lightness of colouring that make these paintings the supreme model for decoration that aims at combining a sight to be admired with a noble subject for meditation. Around Aristotle and Plato are grouped the representatives of ancient thought. (Photo : Anderson.)*

with luminous flesh, caressing gestures, persons of charm, as the pretty Magdalen in the *Madonna of St. Jerome* (Louvre). Tintoretto (1518-1594) wished to combine "Michelangelo's design with Titian's colour." During all his long existence,

VERONESE : THE MEAL AT LEVI'S ■ *Veronese is a gorgeous, serene decorator, who, using Gospel scenes as a pretext, gathers together richly-clad noblemen in marble edifices whose columns rise into pale skies. Never was the interest of the subject more willingly sacrificed to the pleasure of the eyes. He uses the architecture of Palladio and Sansovino as a frame for his multitudes. (Venice, Academy.) (Photo : Anderson.)*



CORREGGIO: VIRGIN AND ST. JEROME ■ Correggio was one of the boldest painters of Italy of the XVIth century. (Parma.) (Photo: Anderson.)



TITIAN: THE PESAROS' VIRGIN ■ Titian enlarged this picture to the size of vast mural compositions. (Venice.) (Photo: Naya.)

passed in furious labour, he painted a lot of compositions in which great impetuous bodies figure in the midst of sinister lighting. But he is far from Titian's harmony. The churches and museums of Venice are full of his works: *Miracle of St. Mark*, *Paradise* (Doges' Palace), *Life of Christ* in fifty-six scenes, etc. Veronese (1528-1588) displayed a productive power almost equal to that of Tintoretto. But how different is his genius! On the one hand, passion in paroxysm; on the other, perfect serenity; silvery tones, nacreous flesh, brilliant drapery in the midst of splendid architecture, glorify Venice on the ceilings on the Doges' Palace. All this will be taken up again in the XVIIIth century by Tiepolo in his decorations *Anthony and Cleopatra* (Labbia Palace), ceilings and pictures, in that opulent Venice of which Longhi relates the times and manners, with its palaces and canals painted by Guardi and Canaletto.

The art created by Florence, Rome, and Venice spread throughout Europe. The Gothic art of the northern countries gradually gave way to the classic art from Italy.

NORTHERN EUROPE ■ ■ After having taken its models from Flemish art, Germany followed the Italian school. Adam Krafft and Veit Stoss, in the XVth century, sculptured tormented forms. Peter Vischer, of Nuremberg (1460-1529), was the first to turn towards Italianism.

The greatest artist Germany ever had is Albrecht Dürer (1471-1528), who worked at Nuremberg. He journeyed twice into Italy without losing any of his native hardness. More of an engraver than a painter, he used the graver with effectiveness in scenes of the Gospel and Apocalypse, the *Four Horsemen*, the *Prodigal Son*, the *Green Passion*, the *Grand Passion*, *Melancholy*, etc.; his paintings are as precise as engravings. All his work is original and powerful, because he reconciles a fantastic, tormented, Gothic imagination with the reasonable discipline of the intelligence.

Lucas Cranach is yet further from serene Italian beauty in his heavy compositions and poor Venuses. In order to find Germanic precision combined with Italian elegance,

one must come to Hans Holbein (1497-1543). Born at Augsburg, he worked at Bale and London, and was a wandering cosmopolitan artist, whose elegant and skilful brush painted some wonderful portraits: *Erasmus*, *Henry VIII*, *Anne of Cleves*, etc. His *Dead Christ* (Bale), with its awesome rigidity and strange light, is a masterpiece of precision and daring. His engravings of the *Dance of Death* show life-like figures in inspired movement. Hans Baldung Grien keeps a barbarous savagery; Mathias Grünewald, who painted in the first quarter of the XVIth century, is an



TINTORETTO: MARTYRDOM OF ST. MARK ■ *Tintoretto is a realistic and romantic genius with a lively imagination. He has the gift of violent movement and is fond of contrasts of light and shade.* (Venice.) (Photo: Naya.)



TIEPOLO: ANTHONY AND CLEOPATRA ■ *This belated continuer of Veronese gave to the gorgeous compositions of the great decorator the alert gracefulness and spirit of the XVIIIth century.* (Venice, Palazzo Labbia.) (Photo: Anderson.)

original, restless colorist; several masterpieces of his are in the Colmar Museum, especially the *Isenheim Altar*.

After the middle of the XVIth century, the plastic arts disappear from Germany for a long time. On the other hand, Flanders was able to assimilate the Italian style. The first "Romanizers"—Gossart, Mosaert, Bellegambe—borrowed from Italian painting its decorations and accessories; their successors strive to imitate the great

figures of Michelangelo and hardly do more than lose the precious colours of the Flemish palette. Nevertheless a few painters remain faithful to the tradition of their country. Jerome Bosch pictures the struggles of damned and demons, the grimaces of torture and suffering, the strange forms of monstrous animals. Breughel le Vieux or le Drôle (1526-1569) shows us Flemish peasant life, meals, sports, weddings and dances. He is the father of Pierre Breughel d'Enfer and Jean Breughel de Velours. Anthony Moro, born in Holland, lived in Italy, Spain, and England, and painted admirable portraits of high personages.

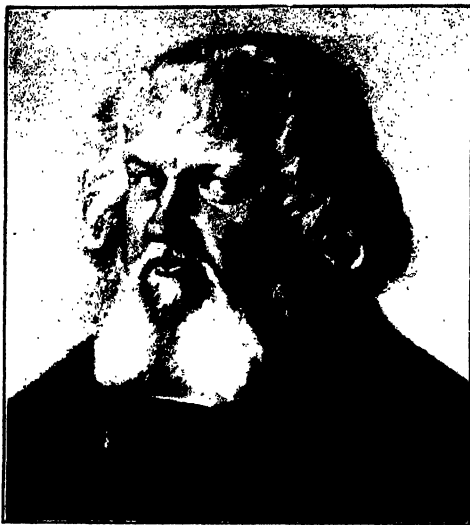


QUENTIN MATSYS: ENTOMBMENT ■ *Though still medieval in his detailed precision and design, this painter nevertheless knew how to paint pathetic attitudes and broad draperies.* (Antwerp Museum.) (Photo: Hermans.)

FRANCE

In France two causes worked to transform the Gothic art of the Middle Ages. The great lords had no further need to build rugged fortresses, since the king could now demolish them with his cannon. They preferred to build more pleasant dwellings, with large windows, while the former defences, battlements, machicolation, towers, etc., became motifs of ornamentation. The monarchy, which appreciated the mildness of the climate of

Touraine, established itself in the valley of the Loire, where were soon erected the castles of Blois, Chaumont, Chenonceaux, Amboise, Chambord, Azay-le-Rideau. Then came the time when the art of the Italian Renaissance penetrated into France. Pierre



A. DURER: PORTRAIT OF JEROME HOLTZSCHUER. *This artist said that the painter's art "keeps the likeness of men after their death."* (Photo: Hanfstaengl.)

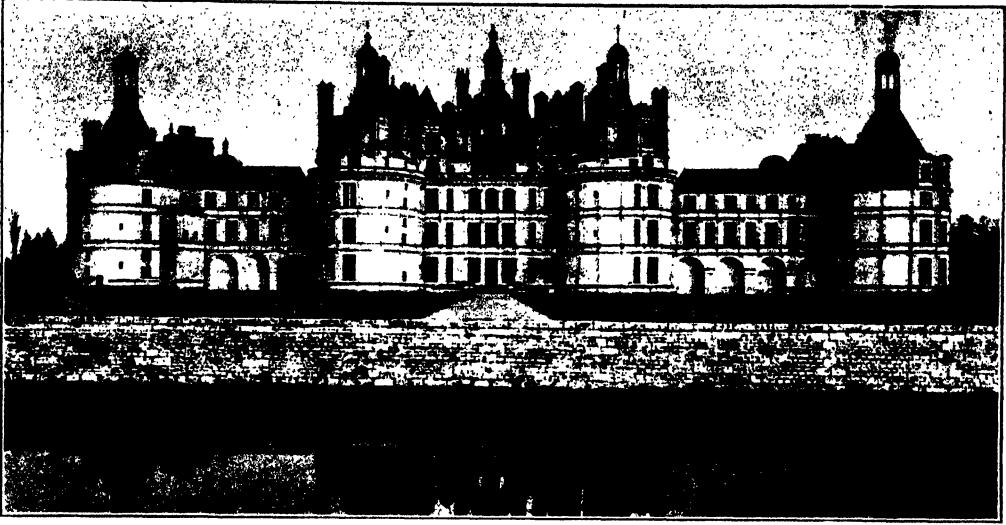
Lescot rebuilt the Louvre; Philibert Delorme, an admirer of antiquity, built the Tuileries; both used the ancient orders; columns, entablatures, and pediments replaced Gothic decoration.

In all parts of the country sculptors executed statues, tombs, sepulchres. The most celebrated is that of Solesmes. They do not suddenly change their manner; but little by little their rugged naturalism grows more refined, seeks for a more gentle ideal of beauty, and when they became acquainted

with the beautiful Florentine works, they began to imitate them. Towards 1540, Dominique Florentin brought the new style from Italy. Ligier Richier in Lorraine used the new Italian forms in the service of Christian piety; his *Sepulchre* at St. Mihiel combines



BREUGHEL THE ELDER: PARABLE OF THE BLIND. *Among the proverbs illustrated by Breughel, this is one of the most celebrated. He shows us the blind leading the blind and falling into the pit.* (Louvre.) (Photo: Hachette.)



CHAMBORD ■ This château is the type of feudal castle that has developed into a pleasant dwelling. Towers and courtyards remain with their battlements and machicolations, but the walls are opened with broad windows. As in the fortified castles, the decoration is reserved to the top. (Photo : Neurdein.)

Gothic emotion with Classic elegance and power. Michel Colombe, on the other hand, was less subject to the Italian influence. His *Virtues* on the tomb of the Duke of Brittany at Nantes have a less refined robustness. Jean Goujon (towards 1515-towards 1568) sculptured in marble long and lissom figures of nymphs in clinging draperies. Germain Pilon (1535-1590) retains the naturalist qualities of the "image-carvers" of the XVth century. On the tombs of Birague and Henri II, he sculptured some admirable portraits, in which the elegance of the Florentine bronze-workers is united with realism and the majesty of tomb statuary. His *Three Graces* (Louvre) is a masterpiece of elegance and gracefulness.

When Francis I wished to have his Château at Fontainebleau adorned with paint-



GERMAIN PILON : THE THREE GRACES ■ This secular monument was to hold the heart of Henri II and Catherine de Medici. (Louvre.)

ings, he was unable to find in his kingdom any painters capable of executing the grand compositions he desired. Gothic architecture, indeed, offered hardly any place to painting, for the art of illuminating was more practised in France than that of fresco-painting. The King summoned some Italian painters, the most illustrious of whom, Rosso and Primaticci, decorated the walls with a procession of beautiful nudities of skilful design. It was they who introduced Florentine elegance and precision into France. At the same epoch, some Flemish painters, the Clouets, portrayed the aristocracy in tender-coloured pictures. They acquaint us with the personages of the court of the last of the Valois. One of the most charming portraits is of Elisabeth of Austria by François Clouet.



POUSSIN : ARCADIAN SHEPHERDS ■ Poussin, who spent almost all his life in Rome, endeavoured to revive the poetry that lurks around the ruins of the ancient world. Here he paints an idyll on the frailness of human destiny. (Louvre.) (Photo : Hachette.)

CHAPTER V CLASSIC ART

ITALY ■ ■ The Classic art that formed the great schools of France, Flanders, and Spain came from Italy. The latter country enjoyed a high reputation during the Renaissance on account of its great artists, and continued to direct the artistic movement. In Rome, churches of the "Jesuit" style borrowed the elements of the ancient orders of architecture in order to adapt them to Christian worship. These churches, which often have an exaggerated style of interior ornamentation, are, like St. Peter's, surmounted with domes. Bernin (1598-1680), architect and sculptor, transformed the aspect of Rome, which he peopled with his works. His agitated, tumultuous work, which displays an extraordinary virtuosity, gave birth to the "Baroque" (a Portuguese word for irregular pearls), "Rocaille," or "Rococo" style, the most celebrated representatives of which

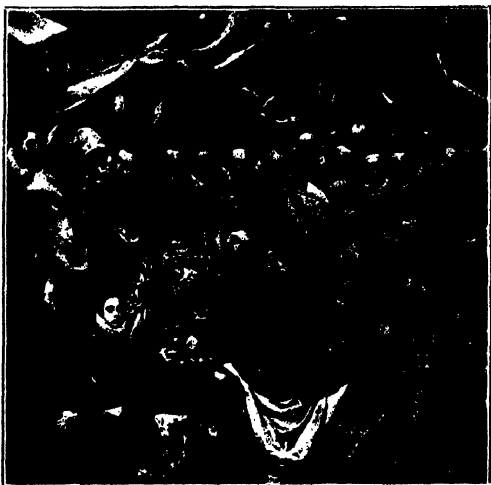
are Vignole, Carlo Maderna, Borromini ; Palladio (1518-1580) had also transformed Vicenza half a century previously by erecting palaces, basilicas, and facades with columns.

It was at Bologna that the new school of eclecticism was founded. The three Carracci, Annibal (1560-1609), Luigi, and Agostino, created a form of teaching at their academy which borrowed all that was best in each school—Titian's colouring, Michelangelo's design, Raphael's composition, ancient form, Correggio's lighting. The Carracci decorated the Farnese palace with beautiful frescoes. The Bologna school has filled the museums of Europe with religious and mythological pictures that are sombre, solid, and correct, but not very attractive. The most known names are those of Guido, Dominichino, Albano, Guerchino. Michelangelo di Caravaggio (1569-1609), who worked at Naples, is a

pure naturalist, often brutal and fond of tragic effects ; he re-acted against the cold eclecticism of the Bolognese. He is a fine, vigorous, and impassioned painter.

SPAIN ■ ■ If was from Italy that the spark came which was to bring about a great blaze of art in Spain. In the gloomy, Catholic Spain of Charles V and Philip II, the fruits that came from Venice and Naples took on a savour of sincerity and concentrated passion. El Greco (Dominic Theotocopuli) (born about 1550, died in 1625) was a Byzantine who had been a pupil of Tintoretto at Venice and settled at Toledo. From the East he brought the taste for ascetic figures with cadaverous colouring ; from Tintoretto's workshop he brought the long, tortuous forms, the livid paleness. The atmosphere of Toledo with the ferocious passion of its Roman Catholicism acted violently on his brain.

On the other hand, Ribera (1588-1656), the pupil of Caravaggio, is a pure naturalist who places energetic forms in violent contrasts of light and shade. He reproduces with equal realism the young forms of maidens and the atrocious scenes of martyrdom. Another religious painter, Zurbaran (1598-1662), painted monastic life without



EL GRECO. FUNERAL OF COUNT D'ORGAS ■ Like most Spanish painters of his time, El Greco derives from the Italian school. His violent realism expresses a savage Catholicism. (Toledo.) (Photo : Anderson.)



VELASQUEZ : THE MINIONS ■ In this famous picture the painter shows us an Infanta and her minions in a room of the Escorial, the Royal Couple reflected in a mirror and the painter himself at an easel. (Madrid, Prado.)

attempting to give pleasure, with an austere colouring. His monks have a powerful, concentrated life ; Herrera the Elder (1576-1656) painted monks of savage energy.

The greatest name of Spanish painting is that of Velasquez (1599-1660), the painter of Philip IV. He is the incomparable portrait-painter of that prince, whom he portrayed standing and on horseback, as well as his wife and children, ministers and jesters. Velasquez paints with a colour as light as water-colours, in silver tones with harmonies of grey, pink, and black. His brush is amazingly skilful in fixing a physiognomy in a few accurate touches, rendering the milky complexion of fair Infantas, the play of light on silken draperies, the coat of horses. His painting has kept an extraordinary freshness.

The Spanish mark is less pronounced in Murillo (1618-1682), who sometimes makes one think of the Venetians. He is a powerful realist ; he is fond of mellow colours and the impressions of apotheosis as in his *Immaculate Conception* (Louvre).

After these artists, inspiration in the Spanish school died down for a long while. It was not until Goya in the XIXth century that it gave out new splendour.



VAN DYCK: KING CHARLES I. *A wonderful portrait of supreme elegance. Everything is admirable, the cavalier attitude, the reflexions of light, the glittering, fresh and vivid colour.* (Louvre.) (Photo: Hachette.)

FLANDERS *■ ■* One name alone dominates and sums up almost in itself the whole artistic history of Flanders in the XVIIth century. This is Rubens (1577-1640), the chief of the Antwerp school. Among those Flemings who had the gift of mellowing colouring, he is almost without equal in splendour. His work is illumined by the creations of his mythological divinities with dazzling flesh. During the ten years he spent in Italy, he took from each of the great masters what he considered his essential quality. But he renewed all the science of the Florentines, the lustiness of the Venetians, Olympus, and Paradise, with a mettle and joy of life and painting that transform the legends of the Saints or the Passion into a joy for the eyes. Never was there a happier life than his; he was an artist fully conscious of his genius, universally admired, a great lord leading a high life, ambassador, the happy spouse of two wives, Isabella Brant and secondly Helena Fourment, whom we often find in his works. He died in the height of his glory and activity, leaving an immense volume of work that had been done as

though at play. Pages would be necessary to enumerate his works. Rubens was seconded in his amazing work by the numerous pupils of his workshop. Snyder and Fyt painted animals; Van Thulden depicted landscapes. The most illustrious of his pupils is Van Dyck (1599-1641), the aristocratic painter, who lived at the court of Charles I of England, of whom he has left us a supremely elegant portrait (Louvre), as well as effigies of the English Court. Van Dyck attenuated the splendour and mettle of Rubens' palette. On the other hand, Jordaens (1593-1670) carries his master's voice to the point of paroxysm. His canvasses are nothing but carousals, drinking bouts, songs after wine, exuberant forms, painted by a full, robust brush in a luminous, warm matter. The last master of the Antwerp school is Teniers, who painted small panels of peasant life after the manner of Breughel. The successors of Rubens were to form the English school and transform the French school.



RUBENS: DESCENT FROM THE CROSS. *A model of pathetic and harmonious composition. Remarkable for the great oblique line of the group, on which the Body slides and the arm of the Virgin Mary is supported.* (Cathedral.) (Photo: Hermans.)



JORDAENS: THE KING DRINKS ■ *Jordaens was influenced by Rubens' splendour. He was particularly fond of exuberant forms, flaming reds, resplendent flesh. He often groups persons around a copiously provisioned table. His rather Rabelaisian style well suits these carousals. He is one of the most powerful technicians of painting. (Louvre.) (Photo: Hermans.)*

HOLLAND ■■

At the beginning of the XVIIth century, Flanders and Holland were separated. The Protestant provinces of the North gained their freedom in order to form a new State. Forbidden by their Calvinism to paint religious subjects, and not going to Italy in search of mythological ones, the Dutch painters took up once more the naturalist habits of their far-off Flemish ancestors, and, like them, set to work portraying their



FRANS HALS: BUFFOON ■ *This skilful artist has a rapid, direct method of execution. He sculpts the form with a decisive touch. (Ryks Museum, Amsterdam.) (Photo: Hanfstaengl.)*

country: countryside, towns, villages, townspeople, and countrymen. It is all Holland that appears on the walls of their museums. We find the townspeople in the peaceful figures of Mierevelt or in the vivid portraits of Franz Hals (1580-1666). Perhaps no painter equalled him in amazing skilfulness and inexhaustible mettle. His alert, spiritual, whimsical brush conveys its nervous vivacity at every touch. His great pictures of the guilds,



VERMEER OF DELFT: THE READER ■ This painter's work is not well known. He died young and unrecognized, but enjoys great favour to-day.

(Photo: Hanstaengl.)

Regents and Regents' wives, and a lot of portraits introduce us to the society of the Netherlands. Van der Helst also painted, though with less dash and more application, corporation dinners and assemblies of peaceful burghers in their fine official costumes. We see these burghers in the comfortable interiors of their houses in the pictures of Metsu



PIETER DE HOOCH: INTERIOR ■ Of all the Dutch painters who portrayed their country, this wonderful observer and impeccable craftsman places his figures in skilful lighting. (Louvre.)

and Terburg, richly appalled women paying visits, receiving cavaliers, playing the harpsichord. Pieter de Hooch makes use of multiple lighting, shows us the modest, spick and span interiors of the homes of housewives and mothers. Vermeer of Delft, who left few works, composes his pictures with a limpid light that shows up cold and delicate colouring. Van Ostade takes us to the village and depicts rustic life and the pastimes of the peasants. Adrian Brauwer and Jean Steen show us the life of taverns, where there is drinking and gaming, laughing, and sometimes fighting.

Dutch pictures show us not only the inhabitants but the country as well. Dutch landscape painters are masters of their art. They have portrayed all the aspects of their country, the flat plain under grey skies, the little canals in which are reflected the brick houses, the windmills in the rainy country, where the pale earth mingles with the haze, the sea with its dykes, flat shores, and the fury of its tempests. Each of these aspects

and Salomon Ruysdael paint the banks and tranquil waters of the broad estuaries. Jacob Ruysdael (1629-1682), of Harlem, paints grandiose nature: tempests at sea, tragic plains beaten by the rain, old oaks shattered by the storm. He did not merely copy his landscapes, as the other Dutchmen; he thought and dreamed about them with all his powerful, sad soul. Quite different is Hobbema, who likes pleasant spots, and a smiling Nature with man at work, houses, water mills. Van der Neer paints the same horizon always. Paul Potter (1625-1654) is an excellent painter of animals. His *Bull* at the Hague is famous. Cuyp puts his animals in a bright golden light. After these the spring begins to dry up. The colouring of Gerard Dow has rather a cold polish. Accurateness becomes meticulousness. The same thing appears in Mieris, Netscher, Berckheyde. Ven der Velde, however, paints beautiful marine pictures dominated by a great vessel. After the XVIIth century, Dutch art dies out, but it had given us the most powerful poet of painting.

Rembrandt (1606-1669) did not portray

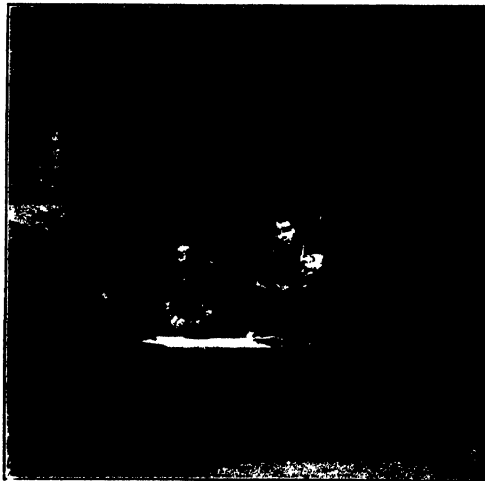


RUYSDAEL: STORM OFF THE COAST OF HOLLAND *■* Ruysdael, who so often painted the plain of Harlem, with its poor light and humid soil, left also some sad and grandiose pictures of the Dutch Sea. (Louvre.) (Photo: Hachette.)

Holland. His dreaming, poetic genius transported him into a world that belongs to all ages and countries. Nevertheless he is a naturalist who takes his models from his surroundings — his two successive wives, Saskia and Heinrickje Stoffels, his son, some friends and himself, all of whom he paints at all ages and in various trappings. It is not the body only that he depicts, but the life of the soul. The chief personage in his work is the light, not that which brings out the forms, but the poor ray falling into a murky shade that drowns and extinguishes it. This drama of light swallowed up by darkness has a pathetic value that fills

the simplest pictures with emotion. These effects of light and shade are seen in his etchings as well as in his paintings. In his portraits of the guilds, *Draper's Guild*, *Anatomy Lesson*, *Night Round*, he rendered the collective soul of an assembly. His religious pictures *The Pilgrims of Emmaus*, *the Good Samaritan*, *The Angel Raphael leaving Tobias*, *Christ and the Magdalen*, and many others transport us into the far-off Orient of the Bible.

The disciples of Rembrandt are not only Bol, Flinck, and the other pale reflections of his workshop, but all artists and thinkers beyond all ages and frontiers.



REMBRANDT: THE PILGRIMS OF EMMAUS *■* Some simple folk are seated at the humble table of an inn. Suddenly one of them makes the gesture of Jesus at the Last Supper and a strange light spreads around. (Louvre.)

FRANCE

Since François I, French art had been a part of the monarchy. At the beginning of the XVIIth century, other influences came to augment those of the court. Catholicism of the newer type built a large number of "Jesuit" churches in imitation of St. Peter's and the Gesù in Rome, though with a more sober degree of decoration; St. Paul, St. Louis, the Sorbonne, Val de Grâce, chapel of the Institute, the Invalides; most of them are surmounted with cupolas; in the interior are tombs by the best French sculptors, Sarrazin, Anguier, Girardon, Coysevox. The King, nobility, and



POUSSIN: TRIUMPH OF FLORA. A composition of his young days, when he was inspired by the spiritual mythology of the Italian poets and the Bacchanalia of Titian. (Louvre.) (Photo: Hachette.)

bourgeoisie rebuilt their houses. Marie de Medicis had the Luxembourg constructed; Richelieu, the Palace Royal; the king enlarged the Louvre; fine mansions were erected at the Marais, in the Ile St. Louis, for the rich middle class. Many of the painters who adorned these dwellings or painted portraits, came from Flanders:

Rubens, Pourbus, Philippe de Champaigne, author of the famous portrait of Richelieu, of the *Dead Christ*; all combined Flemish naturalism with the fashions derived from Italy. The Le Nain brothers were Frenchmen; they painted in rather dull colours the peasants of Picardy with extreme sincerity



CLAUDE LORRAIN: DEBARKATION OF CLEOPATRA. In his landscapes, Claude Lorrain gives back the radiant light of Italy. He composes his landscapes with fantastic palaces, great trees, sky, plain or sea, and his art consists in graduating the gentle, brilliant light that comes from the sun placed in the centre of the picture. The effect is both one of poetry and reality. (Louvre.) (Photo: Hachette.)



VERSAILLES : THE PALACE ▯ *The palace was built in the reign of Louis XIV by Le Vau, Mansart, R. de Cotte. Le Brun and his school decorated it with pictures. The Gobelins adorned it with furniture and tapestry. The grandiose style of this palace was greatly followed in the courts of Europe. (Louvre). (Photo : Hachette.)*

and exactitude. The engravings of Abraham Bosse show us the bourgeois of Paris; those of Caliot, scenes from history or of Italian actors.

The great artists of the French classic school of the XVIIth century received their training in the workshop of Simon Vouet (1590-1649), a rather superficial decorator. His pupil, Le Sueur (1616-1655), shows tenderness and sentiment in his religious and mythological paintings, *Life of St. Bruno*, etc.

It was in the work of Poussin (1594-1665) that the French classic spirit found its best expression. His mind lived in antiquity. Hence he never de-

The History of Art



RIGAUD : LOUIS XIV ▯ *Like Largillère, Rigaud greatly admired and studied the Flemish painters. He painted the foremost personages of the Court. (Louvre). (Photo : Hachette.)*

parted from Rome, whither he had gone for the purpose of study. His chief preoccupation was to render historic truth and the expression of sentiments. He found his inspiration in the Bible, the Gospel, and antiquity; he read the texts, studied them, and put them into action with fine attitudes, flowing draperies, and noble architectural surroundings. He is less a creator than an intelligent arranger, a painter of elegant forms to which his colouring adds little. Even nature is mythological and historical in his paintings. Poussin had no pupils, but in France he had many passionate admirers.

Claude Gellée (1600-1682), called le Lorrain, also lived at Rome. He is the painter of the light of the South, fine architecture, the marvelous effects of sunset, in which the sun seems to dazzle. The great work of the reign of Louis XIV is Versailles. For twenty years French art was at the service of the king in constructing, adorning, and furnishing the palace in which he was to take up his abode. Mansart was the architect; Le Notre designed the park; Le Brun (1619-1690) directed the hands of painters, sculptors, ebony-workers, and tapestry - weavers. Fine sculptors, such as Girardon, Coysevox, Coustou, peopled the avenues of the park with marble and bronze divinities. Puget, who worked at Toulon, sent to Versailles only his *Milon de Crotone*, his powerful mettle being rather out of place there. He sculptured a good deal for the king's galleys. The art of Le Brun, Poussin, Mignard, towards the end of Louis XIV's reign gave place to the more brilliant art of the Flemings, who were represented by excellent portrait painters. Rigaud painted the personages of the Court;



HOUDON: DIANA (Louvre.) (Photo: Hachette.)



CHARDIN: GRACE BEFORE MEAT (Louvre.) (Photo: Hachette.)

Largillère, those of the town; Desportes was an animal painter. They were concerned above all with beautiful colour and cared less for form or moral intentions. With the support of Colbert, Le Brun attempted to teach in his Royal Academy the means to attain perfect beauty. It was an impossible attempt, but it was not without its use, for it assisted French art to take one of the leading parts in the art of Europe.

THE FRENCH XVIIITH CENTURY

Whereas the XVIIth century in France had worked for the glory of King Louis XIV, the artists of the XVIIIth century worked for the public and had to bow to its taste. Even architecture adapted itself to the new ideas. Though Gabriel constructed the classic palaces of the Place de la Concorde, he also built the graceful little Trianon, and the elegant lodges of the Ecole Militaire. In the quarters of St. Germain and St. Honoré in Paris the noble and financial world had pleasant mansions constructed. The majority are nowadays occupied by Governmental offices,

embassies, the palace of the Légion d'Honneur, the Elysée. The provinces followed the lead of Paris. At Bordeaux, Victor Louis built the Grand Théâtre and charming houses. Héré transformed the appearance of Nancy.

The same elegance appears in the sculptures of the Coustou, Lemoyne, Caffieri, who were skilful in marble and bronze and produced elegant draperies. Bouchardon (1698-1762) reacted against this brilliant and somewhat affected art. He was

very fond of the majesty of ancient art, while able to combine it with gracefulness, as in his Fountain of the Rue de Grenelle.



LA TOUR: PORTRAIT OF HIMSELF *This fine, keen portraitist admirably renders the spiritual, animated physiognomies of the men of intellectual society.* (Louvre.) (Photo: Hachette.)

Pigalle (1714 - 1785) sculptured alert figures, as for instance his *Mercury*, and some vast monuments such as the tombs of the Maréchal de Saxe and the Duc d'Harcourt. Falconet (1716-1791), though he executed the colossal statue of Peter the Great at Petrograd, was more the sculptor of tender nymphs and bathing nudes, some of which have been reproduced in Sèvres porcelain. Clodion modelled in terra-cotta cupids, nymphs, bachelors, of young and spiritual sensuous-

ness. The marbles of Pajou reproduce the softness and delicacy of the flesh. The most admirable of these sculptors is



WATTEAU: EMBARKATION FOR CYTHERA *Watteau is one of the finest and most poetic painters of the XVIIIth century. In this picture a lucid symbolism sums up all the inspiration of those gallant times, while it brings together the couples that figure in Watteau's works.* (Louvre.) (Photo: Hachette.)



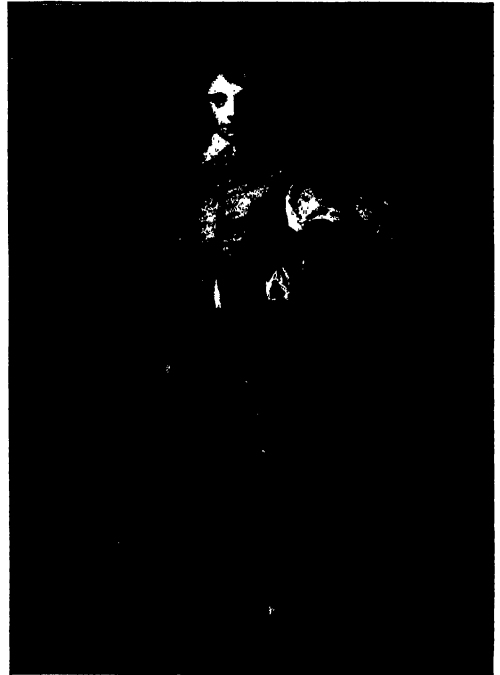
FRAGONARD: THE LOVE LETTER ■ *Fragonard, towards the end of the century, recovers Watteau's fancifulness. His light and transparent painting follows the flight of his imagination.* (Wallace Collection, London.) (Spooner.)

Houdon (1741–1828), who captured the palpitations of life in incomparable forms. His busts reflect the mind and physiognomy of the society of his time: Diderot, Rousseau, Mirabeau, and the admirable Voltaire of the Théâtre Français, which is so nervous, ironical, wrinkled, and sharp-witted.

It was in painting, especially in the work of the Flemish painter Watteau (1684–1721), that Parisian society found its most faithful expression. From Valenciennes, his native town, he brought the qualities of skilful colourist and technician. In Paris, where he completed his training before the pictures of Rubens and Titian, he interested himself in the various aspects of the gallant and witty society of the Regency. He worked with opera-decorators, and it was among them he found his taste for dream and fairy-like compositions (*Embarkation for Cythera*, *the Concert*, *Rustic Pleasures*, etc.) The genius of Watteau is in the picture of society he presents. His works were greatly admired. Pater and Lancret continued his

manner. The success of Boucher (1703–1770) was yet greater among his contemporaries. His mythological subjects, rosy nudes, Dianas, Venuses, chubby cupids, sporting among clouds or bluish foliage, his pastoral scenes of beribboned shepherds, enchanted the society of Louis XV's time. After him, a host of decorators filled the houses of Paris with amorous mythological subjects. Contemporary with this brilliant decorator, Chardin (1699–1779) lived a peaceful, secluded life. Like the Dutchmen, he saw poetry in the home. With no great culture, he was unacquainted with antiquity, literature, or mythology. He keeps us in the dining-room and pantry. His personages, mother, child, servant, work without noise in the midst of shining utensils and still life.

On the other hand, French portrait-painters, Nattier, Perronneau, Natoire, and especially the pastel-painter La Tour (1704–1788) show wonderful skill in rendering the nervous, spiritual physiognomies of the



GAINSBOROUGH: THE BLUE BOY ■ *England had a galaxy of fine portraitists in the XVIIIth century. Gainsborough puts a visionary tenderness into his children and women.*

society of Louis XV's time. Rarely has any painter penetrated the soul of his models so deeply as La Tour. Fragonard (1732-1806) is a charming painter, more gifted than Boucher his master. He painted brilliant little panels in which the characters, either clothed or plumply naked, disport themselves amid the pale foliage, or golden clouds. Greuze (1725-1805) strives to gain our pity for the sad fate of unhappy virtue; he sentimentalizes and preaches. His *ingénues* of *The Shattered Jug*, *Morning Prayer*, *the Village Betrothal* were the delight of his time. Tender sentiment is also portrayed in the pretty women of Madame Vigée-Le Brun. Hubert Robert, the painter of Roman ruins, Joseph Vernet, the painter of the ports of France, are sincere students of Nature.

Nevertheless, in the midst of feasts and pleasures and gallantry the old régime was dying. The Revolution brutally introduced a new government, tastes, and needs. But the classic art of the XVIIth and XVIIIth centuries had spread its rays throughout Europe and assured a foremost place for French art.

ENGLAND  Until the XVIIIth century England had no original school. Roman and Gothic art came to England from the Continent. English Gothic art developed a particular form of ornamentation called the Perpendicular style. In the XVIth century the

Tudor style was a tendency from Gothic to the Classic in a combination of both. In the XVIIth century Inigo Jones and Wren, the architect of St. Paul's Cathedral, London, erected monuments in the classic style. In painting it was mostly foreigners, Holbein, Rubens, Van Dyck, who portrayed the English aristocracy.

The real English school is descended from the Flemish school. The foremost of its painters, William Hogarth (1697-1764), is a satirical painter of manners. His pictures are sermons that had a great success and faithfully portray the manners of the English of his time. English art was particularly fortunate in its portraitists. Sir Joshua Reynolds (1723-1792), a remarkable technician, has the qualities of a Fleming and a Venetian. He had in fact travelled in Flanders and Italy. His palette has a warmth and splendour that admirably render the freshness of the young women, whom he painted in great number. Gainsborough (1727-1788) did not travel outside of England. He greatly admired Van Dyck. His portraits have a dreamy, sentimental elegance. His landscape back-

grounds are always very beautiful. Other portraitists—Romney, Hoppner, Raeburn—painted some very charming portraits. Lawrence (1769-1830) is the last great portraitist of this school. His figures have a precise elegance, and his palette makes wonderful use of the contrasts of black and white.



REYNOLDS: THE AGE OF INNOCENCE 
Reynolds is a fine craftsman, who travelled and learnt a lot. (National Gallery, London.)



PUVIS DE CHAVANNES : THE SACRED GROVE *Our imagination is transported to the Elysian world by this painter's lofty thought, constant symbolism, atmosphere of fiction surrounding his allegorical figures, and the balance of outline.* (Lyon.) (Photo : Hachette.)

CHAPTER VI

ART IN THE XIXTH CENTURY

THE French Revolution brought with its new ideas a new art, or rather, a revival of classic art. The brilliant, gallant art of Boucher was replaced by that of David. The cult of antiquity and Rome took the place of amorous mythology.

Under the Empire, the Arc du Carrousel was erected by Percier and Fontaine. Under the Restoration, there arose the Chapelle Expiatoire, by Fontaine; the Arc de Triomphe de l'Etoile, by Chagrin, completed for the return of Napoleon's ashes; the Madeleine, by Vignon; the Bourse, by Bronghiart. The Empire architects hardly had much time for building, but they designed a good deal of furniture; the Empire style has the austere rigidity of Pompeian furniture.

Louis David (1748-1825) was already reacting against the light art of the XVIIIth

century even before the Revolution. His favourite personages are the heroes of antiquity. He was the official painter to Napoleon, who, having admired his Romans, *Brutus*, *The Oath of the Horaces*, *the Sabine Women*, commissioned him to recount the glories of his reign. The *Coronation* and *Distribution of the Eagles* are strong, well-arranged compositions. Gérard painted some fine portraits. Guérin specialized in tragic painting. Prud'hon (1750-1823) was the only one among all these painters with a cold colouring, who loved the beautiful colour that renders the warmth of the flesh, and soft light caressing handsome supple bodies, as in his *Psyche*, and *Josephine*. Like Correggio he gave an infinite seductiveness to his figures. Baron Gros (1771-1835), who went through the Napoleonic wars, is the singer of the Imperial campaign. He is unsurpassed for

his skill in rendering the grandeur and suffering of battle, the splendour of braided uniforms. The peaceful bourgeoisie had also its painters, Granet, Drolling, Boilly, Carle Vernet, Debucourt, who painted pretty, amusing little canvasses of a lively mettle.

ROMANTICISM ■ ■ There was already a touch of romanticism in the last of the Davidians, Prud'hon, Gros, Girodet. Géricault (1791-1824) displays still more of it; he wished to give more sturdiness to the rather flabby painting of David's school. He is a marvellous practitioner with great vitality, rich colouring, and a robust naturalism. His famous *Radeau de la Muse* and his brilliant officers have a vigour that recalls Caravaggio. But Géricault died too young to take the lead of the romantic movement. That glory fell to Delacroix.

Romanticism showed itself at first by its

struggle against the classic tradition. Ideal beauty was no more to be sought in antiquity in order to adapt it to the genius of the moderns; works had their value in the sincerity and originality of the author; genius did not receive an abstract, ready-made teaching; it sent out its beams from itself and refused to be subjected to a model.

The leader of the Romantic movement and its only painter of genius is Delacroix (1798-1863). His vigorous personality reveals itself in his feverish work. He manipulates the brush like a weapon and seems to feel a frantic delight in combating classicism. He puts the colour on his canvas with a sort of fury; his enemies declared that he painted with a "drunken broom." This lyrical painter draws his inspiration from his imagination or romantic readings; the Middle Ages, and the East inhabit his dreams and melancholy reveries. If he brought to painting a new manner of thinking and feeling, he also transformed



INGRES : APOTHEOSIS OF HOMER ■ In this picture Ingres left a programme and testament. In compositional balance, rhythm of lines, and abstract colouring, he took up the tradition of decorative and idealistic painting. (Louvre.) (Photo : Hachette.)

its technique with his splendour and refinement of colour, his search after rare, tragic tones. All this is already visible in the famous picture of the *Massacres of Scio* around which the Romantics grouped themselves.

Opposed to Delacroix was Ingres (1780 - 1867), whose somewhat gloomy classicism contrasts with the throbbing lyricism of the great Romantic. Ingres was a particularly skilful drawer, seeking above all for the fine silhouette and purity of line. One of the figures he was most fond of paint-



J. F. MILLET: SHEPHERDESS *Millet did not seek to embellish his peasants. His brush is heavy in order to sculpture placid faces and coarse garments. (Louvre.) (Photo: Hachette.)*

ing, and which is most characteristic of his genius, is the *Odalisque* with its long supple back and the fine curves of its limbs, but whose face is inert and whose gaze is empty. His portraits of women have the same qualities. His abstract, even colouring inaugurated a style of decorative painting. Ingres had a well-attended workshop. His best pupils were Amaury Duval, Mottez, Hippolyte Flan-

drin. Others hesitated between the two rival doctrines. Decamps painted Oriental scenes; Horace Vernet portrayed the



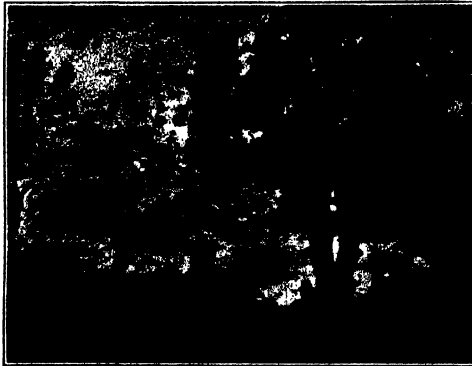
DELACROIX: THE TAKING OF CONSTANTINOPELE BY THE CRUSADERS *Delacroix is a colorist who likes broken, discordant tonalities. The looting of Constantinople by the Crusaders is a gorgeous and melancholy picture. (Louvre.) (Photo: Hachette.)*



PRUD'HON: JUSTICE PURSUING CRIME ▣ *Prud'hon was a great admirer of the graceful forms of Greek antiquity. He illuminates them with a silvery light that caresses the handsome bodies, or, as here, surrounds murderer and avengers with a tragic atmosphere. (Louvre.) (Photo: Hachette.)*

Algerian campaign; Ary Scheffer was a sentimental painter; Delaroche used the dramatic resources of history. Raffet and Charlet fixed and popularized the Napoleonic legend in engravings that reveal the strong emotions of that epoch. Daumier's temperament served him well in his furious polemic against the bourgeoisie and the government of Charles X and Louis-Philippe; his lithographs are very lively caricatures, deforming bodies and faces with an audacity that has created unforgettable types.

All these artists worked in their workshops and none of them thought of painting landscapes in their open air. It was



COROT: SOUVENIR OF ITALY ▣ *This landscape of Castel Gandolfo has all the poetry of a summer evening. A little shepherd plays a flute and his gesture symbolizes the spirit of reverie rising in the slight haze. (Louvre.) (Photo: Hachette.)*

left to the Fontainebleau school to introduce landscape study into French art. The painters of this school lived like countrymen in the forest of Fontainebleau, passing their days in painting. One of the most famous French masters, Corot (1796-1875), though a landscape painter, does not, however, belong to this school. He travelled a good deal and visited Italy. In his

treatment of reality, he sees the light and atmosphere before all else; his vision transforms itself into reverie and the commonest landscapes take on a beautiful poetry. Rousseau (1812-1867) is the meticulous portrayer of the trees, the old oaks of the forest of Fontainebleau; he affectionately analyses their rugged trunks, knotty branches, and the world of grasses and mosses around their feet. Diaz paints with great fancifulness and a sort of colour-tipsiness. Dupré sacrifices detail for the sake of a more solid ensemble with strong contrasts of light and shade. Daubigny is fond of the waters of sluggish rivers and fertile country. Ch. Jacques and Troyon paint animals, the great ruminants, flocks of sheep. Millet (1814-1857), Rousseau's neighbour at Barbizon, instead of going deeper into the forest, goes out towards the plain in order to study the workers in the fields. He portrays the daily struggle of the peasant with the earth; his rugged labourers are all bent towards the soil. Millet follows their slow gestures with a brush loaded with greasy



DAUBIGNY: BANKS OF THE OISE ■ *Daubigny was fond of the peaceful country of the Oise.* (Louvre.) (Photo: Hachette.)



CHASSÉRIAU: TEPIDARIUM ■ *Chassériau kept Ingres' fondness for the fine attitudes and pure lines of classic art.* (Louvre.) (Photo: Hachette.)



CARPEAUX: THE DANCE ■ (Facade of the Paris Opera.) (Photo: Hachette.)

matter that ably renders the effect of coarse, woollen garments and plastered walls. His pictures are pervaded with a strong, melancholy poetry.

Sculpture did not submit so rapidly to the influence of the new ideas; nevertheless, French sculptors gave their services for the execution of effigies of the "Great Men," who replaced the Roman or mythological divinities on the facades of buildings and in public places. David d'Angers (1788-1855), who was in love with antiquity and profoundly stirred by political emotions, sculptured the pediment of the Panthéon with a glorification of the Motherland expressing her gratitude to great men. Rude (1784-1855), the sculptor of the admirable group, "Farewell Song," on the Arc de Triomphe, is moved by an epic spirit. On the other hand, Pradier models elegant, graceful figures, many of which have been used as motifs in decoration. The animals of Barye (1796-1875) have a powerful vitality that suggests the life of the wild animals of the wilderness.



COURBET: BURIAL AT ORNANS ■ *Courbet was the boldest initiator of pure naturalism in painting; he declared that no other beauty should be sought for but the skilful, vigorous rendering of simple reality.*
(Louvre.) (Photo: Hachette.)

NATURALISM ■ ■ The XIXth century did not invent a type of church or palace architecture, but produced a new type of civil architecture in towns, to which it gave a unity of style and symmetry that were formerly never applied

except to monuments. Regent Street in London (since re-built) and the Rue de Rivoli in Paris were built to a uniform plan; the Louvre was completed by Lefuel and Visconti. In Paris, broad boulevards cut through the compact groups of houses.



MEISSONIER: 1814 ■ *The painter renders with implacable precision all the tragedy of this episode: the silent Emperor, lowering but ever determined to fight, the harassed staff, the clinging mud.*
(Louvre.) (Photo: Hachette.)



DAUMIER: THE RUE TRANSNONAIN ■ Daumier's swift, violent art shared in the political struggles of the XIXth century. (Bibliothèque Nationale d'Estampes.) (Photo: Hachette.)

Under the Empire, Haussmann set out the streets and approaches with broad squares and fine points of view. One of the most important works was the construction of the Opéra by Garnier.

Nénot built the fine structure of the Sorbonne. Iron buildings were also employed to cover vast spaces, such as the



G. MOREAU: THE APPARITION ■ This painter looked at history and mythology through the eyes of his imagination. (Museum of the Louvre.) (Photo: Hachette.)

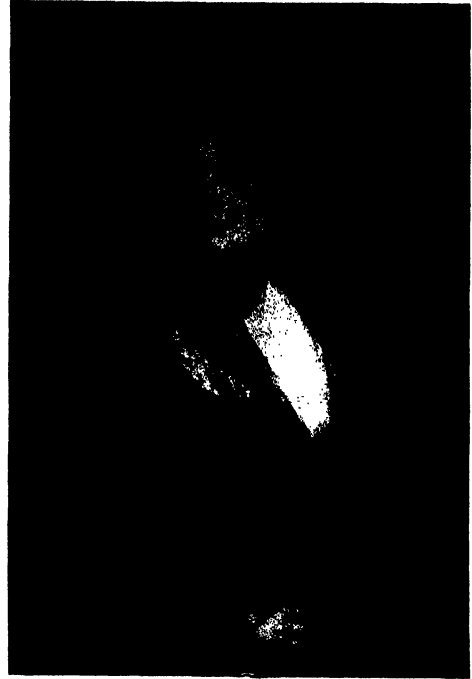
Halles (market), constructed by Baltard. This form of architecture is more utilitarian than graceful and is cleverly disguised by fine stone facades.

The French school of painting no longer possessed the unity it showed in the XVIIth and XVIIIth centuries. It had classics, romantics, painters of history, naturalists. Historic painting became more documentary. Gérôme painted delicate figures in ancient settings. James Tissot exaggerated the care for historic accuracy. Meissonier (1814-1891) was particularly attached to the Napoleonic Age, the tragic episodes of which he represented in detailed little pictures. He was specially interested in the glitter of handsome gold-braided uniforms, of which he never leaves out a detail. Edouard Detaille and Alphonse de Neuville continued and developed this genre; but in order to portray the battles of the Grande Armée or those of 1870, they stained the costumes of their soldiers with blood or mire. Gustave Moreau turned the painting of history into a gorgeous mythology; he combines romantic imagination with pure classic form; through jewel-decked veils we are shown in his work the mysterious figures of Salome, Galatea, Bethsabea, Peris. Rochegrosse takes us back to the primitive epochs of Asia and Greece with strangely-clad warriors. Cormon takes us back still further to prehistoric man hunting the bear with flint axes, or to the sad tribe of Cain wandering over the earth in their leader's wake. A very fine painter, Jean Paul Laurens, was fond of the sombre Middle Ages. His imagination was well stored with facts by the study of history and he conjured up its scenes of terror and desolation in *The Immured at Carcassone*, *Excommunication of Robert the Bold*, and scenes of the Inquisition, all painted with a sober, vigorous brush. He also painted the butcheries of the Revolution. The countries of the East with their dazzling light and motley-clad people haunted the memory of Decamps and Dehodencq. Henri Regnault, who died young, painted the scorched landscape of Spain. Fromentin boldly adorned his canvas with proud, white-burnoused Moroccans seated on

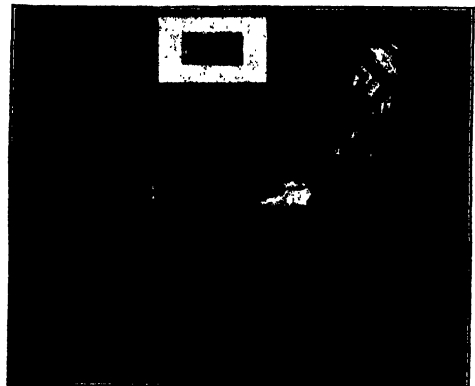
magnificent, glossy-coated horses. Benjamin Constant dazzles us with gorgeous visions of the seraglio and shows us scenes of cruelty and blood that take place behind the heavy draperies concealing harem doors. History painting greatly helped to adorn public buildings. Chassériau (1819-1856) executed some very fine paintings for the Cour des Comptes, though the greater part perished in a fire. Pupil of Ingres, admirer of Delacroix, he combined the fine draughtsmanship and noble attitudes of the one with the impetuous romanticism of the other. He died at the age of 37 without having had the time to execute the masterpieces promised by his fine decorative temperament.

Paul Baudry sought in Rome, Florence and Venice for the inspiration of his great decorative compositions. In his work, at the Opéra for instance, one finds the supple, powerful attitudes of Michelangelo, the warm Venetian colouring, the skilful composition of Raphael; but his imagination did not always come up to the level of his craftsmanship. The real creator of the decorative style is Puvis de Chavannes (1824-1898). He expressed some beautiful thoughts in pure, solid forms placed amid well-balanced, harmonious compositions. His painting is quiet and serene. His colours have the delicate pale tones of Florentine frescoes; his noble allegories, *Peace, War, the Seasons, the Sacred Grove, Legend of St. Geneviève*, are placed in peaceful landscapes. Quite different is the painting of Courbet, the head of the Naturalists (1819-1879), who wished to do for the human form what the landscape-painters of 1830 did for trees. Courbet stands before Nature and strives neither to correct nor change it. He is a good, robust craftsman, but without fineness. Manet tried to give more solidity to reality by accentuating contours. He made a close study of the Spanish painters.

The "Impressionists," Monet, Sisley, Pissaro, who were open-air landscape-painters, studied the effects of light on objects. They paint not so much a subject as a moment of the day. Their works have a vividness that eclipses everything near



GOYA: SPANISH WOMAN ■ *This painter is an excellent craftsman, whether in expressing the strange scenes that flit across his imagination, or in portraying haughty Spanish women.* (National Gallery, London.) (Photo: Hachette.)



WHISTLER: THE PAINTER'S MOTHER ■ *An admirable portrait; the apparent simplicity of the composition reveals the distinctive craftsmanship and deep sincerity of feeling.* (Luxembourg Museum.) (Photo: Hachette.)



RODIN: THE BURGHERS OF CALAIS ■ Rodin treats the human form with romantic freedom. In order to render it more expressive, he shapes it after his own whim. These wretches display infinite despair. (Calais.) (Photo: Hachette.)

them. These fireworks can be applied to landscapes, but fail whenever they are used in painting faces. On the other hand, Carrière's painting shows the life of the soul at the expense of the colouring.

The sculpture of the XIXth century was classic at first, as in the works of Gérôme, Paul Dubois, Mercié, Barrias, and the engravers Chaplain and Roty, and became realistic with Carpeaux (1827-1875), an artist of fiery temperament, who makes his forms throb with life and movement. He liked chiefly to render the sensations of physical life, whether in showing the torture of Ugolino or in giving to the forms of his dancing women the movement of a frenzied



SISLEY: SNOW EFFECT ■ The impressionists were particularly concerned with the effects of light. In falling on the uniform whiteness of snow, it is coloured with rare reflexions. (Photo: Hachette.)

dance. Dalon (1838-1902) displays in his work an abundant vitality combined with suppleness and mobility of form. Rodin (1840-1917) was one of the most original of contemporary sculptors. In his desire to express exasperated passion, he even goes so far as to deform his bodies. He stretches or contracts them with a boldness that often shocks our habits of sight. It is a dangerous method, for it leads to the worst excesses when it is not accompanied by genius.

French art occupies a very high place in the art of to-day.

THE XIXTH CENTURY IN ENGLAND, GERMANY, ETC.

■ ■ England produced a number of original landscape-painters. Constable painted the sad grey skies of the north after the Dutch manner. On the other hand, Turner preferred the bright light of the south. An interesting group was that of the "Pre-Raphaelites," Millais, Burne-Jones, Rossetti, Hunt, Watts, who recaptured the precise elegance and minute analysis of the XVth century Florentines. They adopted the cult of nervous, attenuated beauty, of which Ruskin was the apostle.

Since the Reformation Germany lived for several centuries in a sort of barbarism in respect of the plastic arts. At the end of the XVIIIth century, Winckelmann restored the taste for antiquity. Klenze, a pupil of Percier, filled Munich with monuments in the Greek manner. The "Nazarene" painters, Overbeck, Cornelius, tried to express romantic ideas with classic design. Boecklin in his mythological subjects recalls a Rubens in whom distinction is lacking. At the present day Germany is striving to get away from all idea of the classical. Its architecture and sculpture have a forceful aggressive appearance, whose lack of elegance shocks the refined taste of Latin civilizations.

On the other hand, Belgium is the home of an art-life that is favourable to the old traditions. Excellent artists, such as Brackeleer, Leys, Stevens, Constantin, Meunier, have a true vision and sincerity of craft that make them the worthy continuers of the fine Flemish school. In

Holland, Maris and Mauve painted fine pictures of pasture-lands and sea-views. Israels is a remote heir of Rembrandt, though more naturalistic and less dreamy.

The Spanish school carried on the glorious traditions of its great painters. Goya was a juicy fruit of the after-season, a forceful temperament, nervous in craftsmanship, who painted the court, beggars, bull-fights.

Italy, the "Mother of the Arts," lost much of its individuality, but kept its

nervous skilfulness. Canova at the beginning of the XIXth century was a greatly admired sculptor. Segantini painted high Alpine peaks.

Youthful America, too, came to old Europe to learn the great lesson of art. The pupils of Gabriel erected buildings that shelter paintings after the English school. The painters Whistler, John Lafarge, Sargent, the sculptor St. Gaudens, and many other artists executed some excellent works of art.



WHISTLER: PORTRAIT OF CARLYLE *• The finest portrait of Carlyle that exists. Although the pose is similar to that of the artist's mother, reproduced on page 61, a mere repetition has been skilfully avoided.*

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CIMA DA CONEGLIANO; MADONNA AND CHILD. *The arrangement of the picture corresponds to that of the early Madonnas of the period; they tend to become a little monotonous. This artist has chosen for a background a distant landscape which recalls the scenes of his own neighbourhood. (Doge's Palace, Venice.)*

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REMBRANDT

THE MODERN PICTORIAL LIBRARY



PORTRAIT OF REMBRANDT (Painting, 1640, National Gallery) ▣ *The artist at the age of 34. Even at this age he had already achieved his most striking successes, but his ambition drew him towards new fields which were beyond the scope of his contemporaries.*

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THE THREE TREES (Engraving, 1643) *∞ If Rembrandt has rivals in painting, he is undoubtedly the king of engravers. Each of his plates is a poem to light. (National Library, Paris.)*

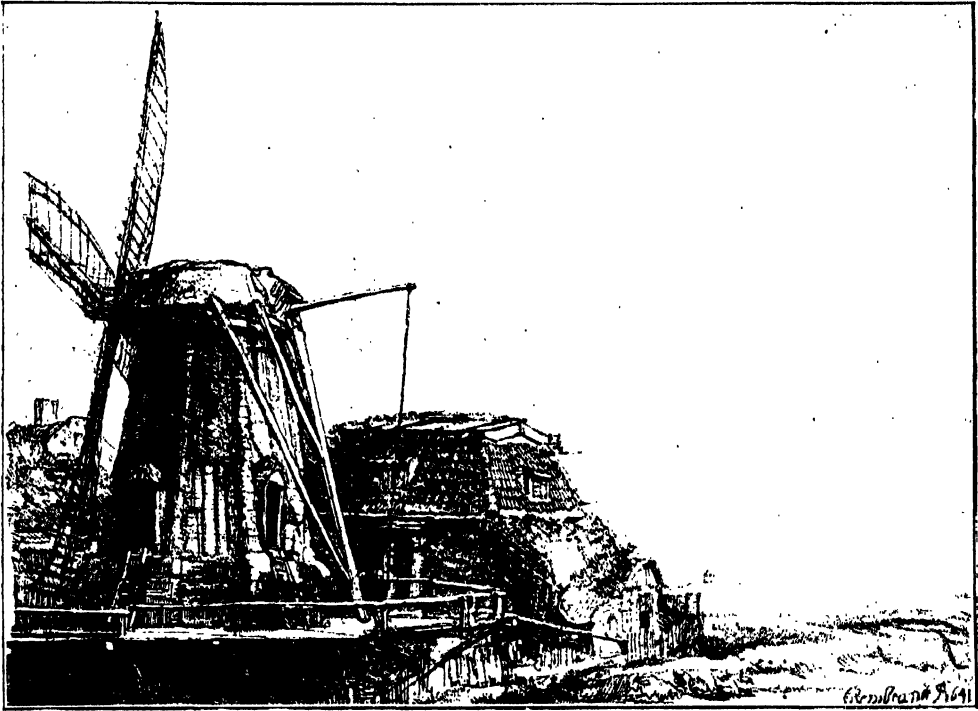
REMBRANDT

By JEAN LARAN

THE RICHARDS PRESS LTD.



PORTRAIT FORMERLY SUPPOSED TO BE THAT OF SOBIESKI (Painting, 1637 ; fragment) *It is not sufficient to take away the absurd name given to this picture, and then call it simply a Slav Prince, for under this fine apparel it is not difficult to recognise the features of Rembrandt himself, painted in bold strokes.* (Hermitage Museum, Leningrad.)



REMBRANDT'S MILL (Etching, 1641) ◊ In spite of its traditional title, this is not the family mill. The artist had left his native town when he drew this vivid sketch. (National Library, Paris.)

REMBRANDT

CHAPTER I

LEYDEN

HIS FATHER'S MILL ◊ ◊ A famous etching by Rembrandt represents an old mill with the sails standing out against a wide sky above the plain of the Netherlands. For a long time it was said that the artist was born in this tumbledown mill, which although in ruins, has an imposing appearance. The sun shining through the dilapidated boards and lighting up the specks of dust as they danced along the golden beams, is said to have revealed to the child's eyes the wonder of light and shade. From the shaky balcony he is said to have watched in astonishment the great clouds as they passed in procession above the bare horizon.

The truth is not very different. Rembrandt

was born on July 15th, 1606, at Leyden, at the western end of the town where the Old Rhine emerged into the lowlands and made its way towards the North Sea.

At the junction of the river and the canal that encircled the town the Pelican ramparts overlooked the surrounding country. Inside the ramparts, as well as all around it, windmills reared their sails to all the winds of heaven. There were two at this place, the oldest called the "Romein" had partly belonged to Rembrandt's grandmother; the other called the "Ryn" was used for grinding malt. It was a wooden building that had been brought in sections from Noordwijck in 1575. Harmen Gerritsz, the artist's father, owned the greater

REMBRANDT

part of this mill. Har- men who signed himself van Ryn (of the Rhine) was quite an important person in the district. Beside the mill he owned four houses which stood in a row with some three or four others opposite the two mills right at the end of the town. He had also one or two gardens outside the city walls on the banks of the river. Rembrandt was fifth among the six children of the miller. The eldest, Adriaen, who would be about sixteen at Rembrandt's birth, helped his father whose place later he was to take. Another, Wilhelm, became a baker like his mother's grandfather.



REMBRANDT'S MOTHER (Painting, about 1628) *or* A panel no bigger than a hand, painted with all the skill of a miniaturist. (Hague Museum.)

AT THE UNIVERSITY. APPRENTICESHIP TO J. V. SWANENBURCH *or* No doubt Rembrandt showed that he was fitted for something better than such utilitarian trades. When he was nearly fourteen his parents took him to the University of Leyden and entered him as a student there so that he could study Latin literature.

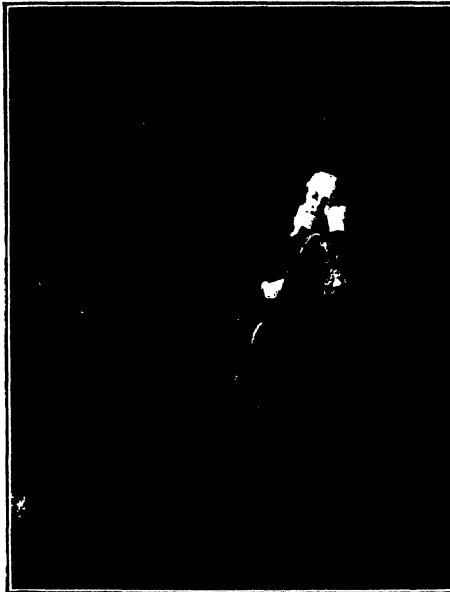
It was not far from his father's house to the University. The boy had only to walk along the shady quays, or follow the ramparts as far as the School of Musketry. Opened in 1575, the University was already famous. The buildings, restored in 1616 after a fire, were very imposing with a private chapel, a fine

library, amphitheatres and a celebrated botanical garden. Humanists and famous theologians like Juste-Lipse, Scaliger, Marnix de Sainte Aldegonde had taught there. The Elzevir family had established, in 1587, their fine bookshop in its grounds.

Amid such surroundings, Rembrandt must have acquired nobility of mind, but he was not there long enough to become a great literary man. The following year, indeed, saw him taking the first steps towards his real vocation, painting.

Perhaps he first realised what his vocation was to be when he stood in the Town Hall before the picture of the "Last Judgment," painted by his fellow countryman, Lucas of Leyden, of whom he was always an ardent disciple. Perhaps it was revealed to him at the house of a relation, Jacob van Swanenburch, a painter of much lesser order.

If Swanenburch is not quite forgotten to-day, it is entirely due to Rembrandt. But at this time he had, at least, in his own circle, quite a considerable reputation which he owed not to himself but to his father, for Isaac van Swanenburch had been not only a painter, but an alderman and a burgomaster. So that right from the start Jacob had had no difficulty in getting good commissions. Later in Italy, where he stayed



OLD MAN ASLEEP BESIDE THE FIRE (Painting, 1629) *or* A little composition full of silence and intimacy. The father of the young painter sat as his model (Turin Museum.)



THE MONEY CHANGER (Painting, 1627) ◊ The oldest known work of the artist. Dressed in clothes of the previous century, Rembrandt's father sat for an unusual study in lighting. (Berlin Museum.)

for several years, he was said to have had the best teaching that a painter of his day could receive, and this added considerably to his fame.

So Rembrandt was apprenticed to Swanenburch for the usual three years. When an apprentice is called Rembrandt there is no need for him to be taught the first elements by a man of genius. In fact the pupil surprised all around him by his rapid progress, and he soon needed another master to teach him more than Swanenburch knew.

AT LASTMAN'S STUDIO. HIS DEBUT WITH LIEVENS ◊ ◊

There was living at this time in the same neighbourhood an embroiderer of tapestry whose son, Jan Lievens, a boy of Rembrandt's age or even a little younger, had gone further than Rembrandt in the study of painting. Before he was eight years old he had been apprenticed to a painter in Leyden, and at eleven he went to Amsterdam to serve another

three years as a journeyman. So that when Rembrandt went as apprentice to Swanenburch, Lievens, who was then fourteen, had returned to the town with his painter's licence and was astonishing the townsfolk by his ability.

It is more than probable that Rembrandt knew the young prodigy and went to him for advice and instruction. Lievens had worked at Lastman's studio in Amsterdam and so Rembrandt was sent there.

Once again the pupil was destined to bring glory to his master. But it must not be thought that Lastman had not good qualities as a painter. At the beginning of the century he had belonged to the northern band of "Italianisers," who gravitated round Elsheimer of Frankfurt, the painter of night effects. This band revelled in striking contrasts of light and shade, in strong models, and even in still life. Their treatment of subjects was strong and serious for they were influenced by Caravaggio, whose paintings far excelled any of theirs. What gave to them a cachet of originality was that all of them even Lastman himself, in spite



REMBRANDT WEARING A CAP (Painting, about 1628)

is most particular model. (The Countess Delaborde's Collection.)

of the Christian name of Pietro which he affected, had under the borrowed styles, unmistakable and ineffaceable signs of the north.

Rembrandt learnt Italian art in this indirect way, through a master whose style was rough and often heavy, but who loved the effects given by picturesque dress and vivid lighting. At the same time however, for he was a true son of the Netherlands, he was full of a homely naturalism.

In his house on the Breestraat, above which hung the sign of a pulpit, Rembrandt only spent six months. Famine, plague and scarlatina did not make living in Amsterdam in the year 1642 very pleasant, therefore he resolved, so we are told by his first biographer, Burgomaster Orlers, "to study and practise painting alone, in his own fashion."

He therefore returned to Leyden at the age of eighteen. As there was no Guild of St. Luke in the town he was able to practise his art without a licence; but for all that he was not exactly stranded in a desert. Through Swanenburch he was able to visit the great landscape painter Van Goyen, who specialised in luminous skies and transparent water. He was also allowed access to the studio of a former master of Lievens, Joris van Schooten, a very

worthy and careful portrait painter who had never been tempted to leave his native town, Leyden. The young artist renewed his friendship with Lievens and they soon became very intimate.

In 1627 they decided to work together and they took over one of the houses belonging to Rembrandt's father. They used a room on the ground floor overlooking the garden, as a studio. This was a real partnership and at times it was difficult to say which of the two had painted a certain picture or had engraved a certain print.

FIRST PORTRAITS Models for them abounded. Very often Rembrandt's father and mother sat for them, for the two artists did not hesitate to press them into their service when they visited the studio to see how the work was getting on.

The good miller not only permitted his son to paint his bald head, his unruly moustache, his thin beard or his crumpled flat hat and his ulster trimmed with fur, but he was quite willing also to dress himself up in old-fashioned clothes, in fine armour or in martial plumes.



REMBRANDT WITH A LARGE NOSE (Etching, about 1628) In his little house at Leyden the young man turned to engraving with the same enthusiasm and skill as when painting. (National Library, Paris.)

With true filial affection, Rembrandt painted many and varied pictures of his mother. Her wrinkled face, her trembling lips tightly closed over the toothless gums, enabled him to make homely studies full of tenderness and seriousness, all of which are strikingly natural.

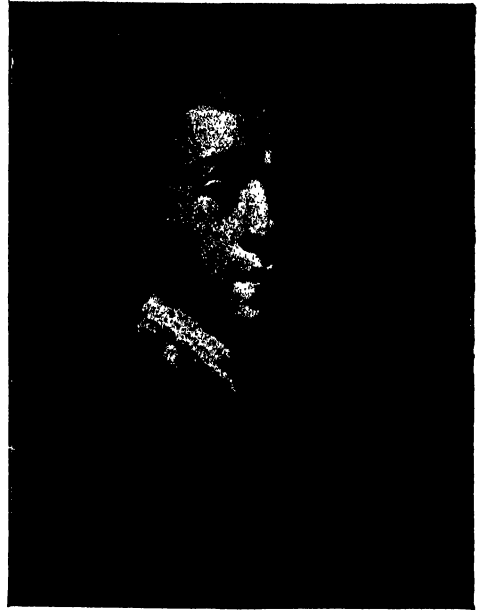
But he had another model who was still more obliging : a model who was always there, always ready ; who would put on any costume, who foresaw the slightest wish of the artist, and who, himself, corrected the pose. This model gave to the painter all the expressions of his inmost thoughts. He did not require to be petted or flattered but looked upon the work as critically as the artist. This model was of course Rembrandt himself.

No other artist has painted himself as much as Rembrandt did throughout his whole career, for a picture gallery could be filled with his portraits of himself. Many of these have been reproduced in this book because they form one of the most beautiful series of his work, and because they illustrated his life in most striking manner. They are more especially welcome as very little written by the painter has been preserved, and very few records about him were made by his contemporaries.

We see him at the beginning of his career,



REMBRANDT SCOWLING (Etching, about 1628) *Of a highly sensitive nature the artist suffered acutely from the smallest worry, but controlled his nerves with a will of iron.* (National Library, Paris.)



REMBRANDT WEARING A STEEL GORGET (Painting, about 1629) *In this picture the artist is 23 years old, but as one of his contemporaries said he looks but a child. A child, maybe, but one who could give lessons to his masters.* (Hague Museum.)

with a round face, untidy hair that waves about in the least breeze, a flat nose, a strong forehead where concentration has already made a deep vertical furrow. He has the keen look of one who wants to see everything. His glance is so searching that he seems to look right into one's heart, not in a prying way but sympathetically. A surprising air of authority is imprinted on this frank, bold, resolute face, sometimes lit up with a boyish laugh, sometimes darkened by a fit of melancholy which comes to all who live alone with their thoughts.

It is one of Rembrandt's most characteristic traits to paint himself and those around him. It arose from his love of intimate home life and from a wish to know thoroughly what he painted, making him choose the faces he knew best as well as general subjects with which he was most familiar. What need had he to seek for subjects, since his whole aim right from the beginning was to solve one problem in painting, since his whole life was to be spent in drawing nearer and nearer to the solution ?

VISIT OF CONSTANTINE HUYGENS *His contemporaries, even the most enlightened and the best*



THE LITTLE CIRCUMCISION (Etching, about 1630) *musical style, the scene is natural yet noble—a rare combination* (National s.)

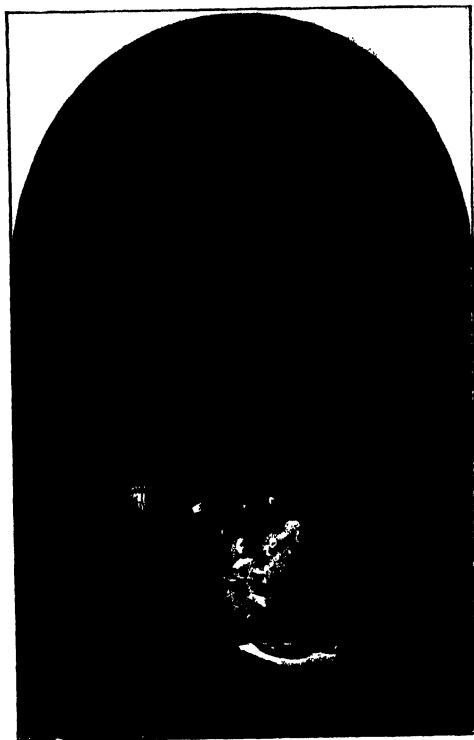
intentioned of them, failed to understand Rembrandt's work even in his early days. One curious example of this is seen in the visit of Constantine Huygens, a laird of Zuylichem and a very notable personage, to the little house at Leyden. Constantine was not destined to have such enduring fame as his younger brother Christian, the great geometrician, physician and astronomer; but he was very much in favour at Court at this time, and in his spare moments he wrote poems in Latin and Dutch that were greatly admired by his own circle. He corresponded with the most distinguished men of letters of Europe, with Corneille, Balzac and with Descartes. He knew Rubens, Mierevelt and Ravesteyn. The early fame of the two young artists at Leyden had aroused his curiosity and he wished to see them for himself. Fortunately he had the good idea of writing in his memoirs a detailed account of his visit in elaborate Latin, so that we can go with him to the partner's studio and see them as he saw them.

Both Rembrandt and Lievens look like children, "beardless, yet already famous." Their physical development has been retarded

by their indoor life, for in their great desire to work they take no part in the amusements of their friends.

"What living contradictions to that doctrine of heredity," exclaims this moralising writer, "for one is the son of an embroiderer and the other is the son of a miller." As for training, their masters were obscure and mediocre artists, and yet they already equal, and in some respects are better than, the most celebrated of their contemporaries. Rembrandt, this youngster, this miller's son, who has scarcely been outside the walls of his native town is as good as Apelles, Protogen, and Parrhasius. He may not possess the imaginative invention or the grandeur of his friend Lievens, but in his smaller studies, treated with such minute care, he puts an unequalled life and intensity of expression.

The young artist had already painted so many pictures that the visitor was astounded when shown the list which he had no time to read. He stopped in front of a painting of



THE PRESENTATION OF CHRIST IN THE TEMPLE (Painting, 1631) *Small composition in a large setting. A ray of light pierces the darkness and fall on the central group.* (Hague Museum.)

"Judas returning the Price of Betrayal to the High Priest" and exclaimed enthusiastically on seeing the pathetic expression of the principal figure: "Neither Italy nor the Old Masters have done anything to compare with this!"

He had only one reproach to make. Why had they not taken the trouble to visit Italy? Why had they not studied the works of Raphael and Michael Angelo? Had they done so, he considered they would have reached the summit of their art.

The young people got out of it by a modest and polite excuse. "We have had no time up to the present," they said, "for such a journey would be long and tiring as masterpieces are only to be found scattered here and there, so we shall content ourselves with those within our reach."



WOMAN SITTING ON A MOUND (Etching, about 1630)
▫ The engraver seems to be poking fun at orthodox painters. It was not the beauty of the model that was all important to him, but the sincerity of the artist (National Library, Paris.)



A CRIPPLED BEGGAR (Etching, about 1630) *▫*
Beggars, tramps, ragged men and cripples which abounded in the country, attracted him by their picturesque appearance and their humility. (National Library, Paris.)

REMBRANDT'S TENDENCIES—HIS FIRST STAGES *▫ ▫* It was not the first time that Rembrandt had received such advice and it was not the last, but he had already decided upon the line he was going to take. Had Huygen been clearer sighted and less prejudiced he would have understood this, for Rembrandt's mind was full of ideas which could not be expressed through a foreign medium. As a northerner he dearly loved Nature, even its blemishes and defects. The nude so much practised in southern art also interested him. He studied the human body very carefully whenever he had the opportunity, but he looked at it in quite a new way, without troubling about the anatomical structure, or about its treatment in the old style. He did not try by ignoring certain features, to improve upon its structure, neither did he try to get well balanced attitudes, nor gain an effect by combining noble lines and decorative forms, which was the ideal given to the world by the Greeks and Italians. As Dürer and Lucas of Leyden had done before him, he preferred to show in detail the poverty of a given human form with the relentless sincerity which is a higher kind of sympathy.

In the sphere of morals this sympathy was given to poor people, to cripples and to the

wretched of whom he has painted portraits that will never be forgotten. Even in his religious pictures he did not fear when occasion demanded, to give an atmosphere of truth by details which if cynical are at least good-natured.

And yet this painter, so fond of truth, was from the first the exponent of grandeur and of the fantastic. He loved to evoke in his pictures a weird Eastern effect, by drawings of quaint architecture and of queer pieces of faded finery. But all this had been done by his masters before



ST. PAUL IN PRISON (Painting, 1627) *Study in meditation. The effect is rendered by the striking expression on the face and by the thoughtful attitude.* (Stuttgart Museum.)

him, so he soon created a more original, secret and powerful style.

If we compare two pictures of his favourite subject, meditation, one painted two years after the other, we can see what enormous strides he had made and how this young man of twenty-five buried in his own little district, had become so much a master of his art that he had enlarged its borders and knew how to produce by the most subtle means, the innermost feelings that up to his time had only been expressed by music and poetry.



SAINT ANASTASIUS IN HIS CELL (Painting, 1631) *The same subject as the above, but here expressed through the harmony of the lines and shadows.* (Stockholm Museum.)



VIEW OF AMSTERDAM (Etching, about 1641) *Rembrandt taught that one had only to look around to find more beauty than could be expressed in an artist's life-time* (National Library, Paris.)

CHAPTER II

FROM THE "LESSON IN ANATOMY" TO THE "NIGHT WATCH"

REMBRANDT AT AMSTERDAM
 Rembrandt was still living in Leyden in the year 1631, but after this date he made frequent visits to Amsterdam.

He lodged with Hendrick van Uylenborch who kept an antique and art dealer's shop on the Breestraat. Business relations had brought the two together but they soon became friends. Uylenborch brought sitters to Rembrandt, published some prints for him, and no doubt awoke in him the love of old things and the mania for collecting them.

It was at Uylenborch's house that Rembrandt first met Saskia van Uylenborch, his friend's cousin whose fair head disturbed his dreams and who was destined to take an important place in his life. So he left Leyden for longer and longer visits to Amsterdam, and in 1633

he bade a final farewell to his native town and settled down for the rest of his life in this Venice of the North.

Amsterdam was then what it is now, one of the busiest and most prosperous cities in the world, and yet in spite of this, quite peaceful and quiet. It is an ideal capital, not too small nor too big, where anyone can live without being entirely lost to view. In Rembrandt's day the whole town was included inside the old disused fortifications whose towers had been turned into customs houses, shops or public weighing houses. Eastern produce, the treasures of the whole world in fact, flowed on to its quays and into its warehouses, brought by the most enterprising Merchant Service in Europe. Its canals lined with beautiful trees which shaded spotlessly clean brick houses with fancy gables, gave to the atmosphere just that

amount of dampness required to soften the light, and added that touch of haziness so delightful to practised eyes. We need only add that Amsterdam, where lived many Jews dressed in their picturesque clothes, possessed the tolerance that permits differing religious sects to live harmoniously together. In fact according to Descartes, it was a town where anyone could live an absolutely free and secluded life amid a crowd of folk all absorbed in their own occupations.

In the course of 1633 Rembrandt furnished, as well as he could, a house and studio in an empty warehouse on the Bloemgracht quay near the Western Church. The flower market that gave its name to this quay was held three times a week and lent at those times a picturesque bustle and life to this quiet quarter.

It was from this spot that Rembrandt proceeded to conquer Amsterdam and became as we are told by Burgomaster Orlers; "one of the most celebrated painters of his day."

DUTCH PAINTING ■ ■ We are bound to admit that at first he gave to his fellow-countrymen exactly what they wanted. Practical, serious, and rather narrow-minded, Dutch people did not care at all for the clever or sensuous subjects which, under an Italian sky suited so well the Court life of these days, so refined in its learning and so extreme in its feelings. They took little interest in Fables or in Classical themes, but were concerned only with their own busy and well-ordered everyday life. Even religious paintings were limited by a national religion in which the idolatry of the South had no part. They did not approve of the less extreme form of religion existing in Flanders. Such people only wished for pictures of themselves, but they required that these portraits

and even the drawings of places and things should be life-like. They were admirable clients for exact and conscientious artists, and we may be quite sure that if photography had been invented at this time, they would have had no further use for painters.

Portrait painters abounded. One among them, Frans Hals of Haarlem, was bold and brilliant but the majority were only careful and honest workers of mediocre talent like Van Schooten of Leyden, Van Ravesteyn of The Hague, Mierevelt of Delft and Nicolas Elias of Amsterdam. As soon as they showed any ability in isolated figures, they spoiled their own reputations by trying groups. Musketeers, Officers of the Town Guard, members of Charity organisations, Guild corporations, desirous of being shown to posterity in all the glory of their robes, had been wont to hang upon their college walls, a painting of themselves at their most important meetings. When funds allowed these portraits were full size.



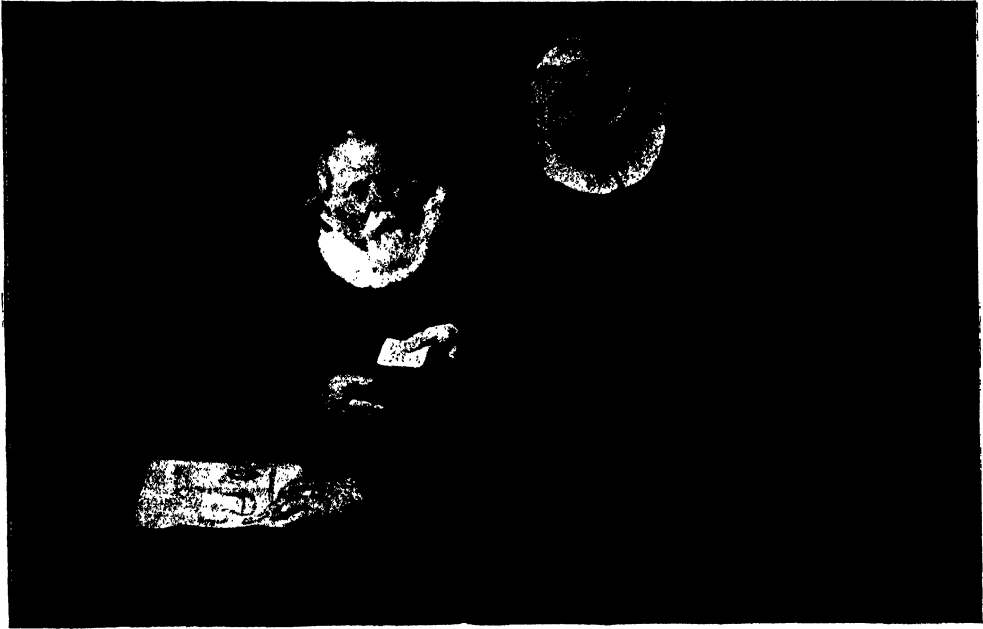
YOUNG WOMAN HOLDING A FAN (Painting, 1639)
 ■ One of the many portraits which made Rembrandt popular because of their pleasing effect combined with faithfulness to detail. (Amsterdam Museum.)

THE "LESSON IN ANATOMY." ITS SUCCESS

■ ■ Through a commission brought to him by his friend Hendryck van Uylenborch, Rembrandt

had in 1632, the opportunity of measuring his skill against that of his elders, by painting for the Guild of Surgeons the "Lesson in Anatomy." by Professor Tulp.

Dr. Claes Pietersz, known as Tulp was not an ordinary client. Son of a rich merchant in Amsterdam, he was himself a very daring trader, for he claimed to be sending to China sage and borage as remedies for sadness and to be receiving in exchange excellent tea. Greatly esteemed, no doubt for other reasons than this, in his own country, he found time to carry on his triple profession of doctor, surgeon and apothecary. He was also one of



THE SHIPBUILDER AND HIS WIFE (Painting, 1633) *o* The artist had now begun his series of big pictures depicting the domestic hard-working life of the Middle Classes in the Low Countries. (Buckingham Palace.)

the first promoters of anatomical studies and gave lectures twice a week in a room above the butcher's market.

Knowing the value of publicity he wished to have some worthy representation of one of his masterly dissecting lessons. We may be sure that he did not fail to make his assistants pay well for the privilege of being included, and the painter was told to put their names in a prominent position. This was an important commission so Rembrandt had to leave the small size of picture he knew so well and launch out fearlessly on a canvas seven feet by five.

The task was difficult for very good painters had already tried the same subject. Rembrandt treated it in a very simple manner, taking care to paint eight speaking likenesses that stood out strongly against the dark clothes and the neutral background. With a somewhat laboured zeal he varied their attitudes and their expression and grouped them in the form of a pyramid. The professor he placed in the best position, detached from the others. In the foreground he allowed himself a fine piece of painting, the foreshortening of the body with limbs so tense that it would have attracted most attention if he had not given to the flesh

a wan colour that threw up in contrast the faces of the living men.

It has often been said and reiterated that Rembrandt has shown in many of his other pictures, a stronger, more personal and more artistic touch than is seen in this famous canvas. But from anyone else's brush this picture would have been called magnificent and after all it fulfilled its end. It was of a size to attract and retain attention. A big picture appeals to the public eye for however much may be said for the flawless sonnet, it is the long poem that gives an author a better claim to fame. Its success was immediate and Rembrandt was placed at once among the fashionable portrait painters.

He was too careful a worker to imitate at the beginning of his career the dash of Frans Hals, and he was modest enough to show the same precision as his rivals and to trace exactly the features of his sitters, as these others were obliged to do for they possessed no other merits. Even so his personality emerged for his figures have a strength and character, that revealed to all eyes the work of a master.

Houbraken who began in 1718, a kind of painting still in vogue, sums up Rembrandt's



PORTRAIT OF MARTEN DAEY (Painting, 1634) *☞*
This fine cavalier was born at Breda in 1604. He
was for some time emissary in Brazil, half-soldier,
half-statesman. (Baron Gustave de Rothschild's
Collection.)

coming into favour in these words ; " His works were so sought after that sitters had to wait their turn, and then they had not only to pay him but implore him."

SASKIA. PERIOD OF RELAXATION

☞ ☞ There was however one young fair girl who was not asked to wait, for in 1632 three portraits of her were painted. We have already made her acquaintance at her cousin's house. In 1632 Saskia van Uylenborch was twenty years old. She was an orphan, but she had a considerable income left by her father, who had been a burgomaster of Leeuwarden in Friesland. In her family there was certainly no prejudice against artists. Her cousin Hendryck was one and her god-father Wybrandt de Geest, was a famous portrait painter. So she could welcome the attentions of a young artist whose fame was spreading

and whose future seemed so full of brilliant promise.

It has been said that a drawing dated June 8th 1633, shows plainly enough that the young couple had been engaged for three days. Be that as it may they were not married until June 22nd, 1634. Saskia was accompanied by a relative, a minister, Jan Cornelius Sylvius. Rembrandt's mother who had been a widow for four years sent her consent from Leyden.

Saskia now became another model for the artist ; her portraits painted, engraved or drawn were constantly appearing. Not that these are all alike, for Rembrandt took liberties and gave to the model according to the whim of the moment, brown or red hair, brown or blue eyes, but one figure occurs so often that it must be true to life. It is that of a young, rather short girl with a somewhat large waist, a low neck, fair hair with not much colour in it and curled in a childish manner, a round



PORTRAIT OF MACHTELD VAN DOORN (Painting, 1634)
☞ A year younger than Marten Daey, she married
him in 1629 and followed him to Brazil. (Same
Collection.)



LESSON IN ANATOMY BY PROFESSOR TULP (Painting, 1632) $\square$ The most important work of the young artist. It was for long praised for its great display of detail. To-day it is ranked below the bolder and more simple works of his later years (Hague Museum.)



SASKIA WEARING A RED HAT (Painting, about 1633)
 After having kept this souvenir of his engagement for many years, he was at last forced to sell it to Jan Six. (Cassel Museum.)



REMBRANDT'S YOUNG WIFE WITHOUT A HAT (Etching, 1634) Painted during the first year of their married life. The artist never lost an opportunity of painting or engraving the somewhat insignificant features of Saskia. (National Library, Paris.)

nose, a fairly plump face, and expressionless eyes. Saskia was not a beauty, and could not have had much depth of character, for Rembrandt has not revealed it in any picture.

But she was young and fresh and willingly joined the fervent band that worshipped at the shrine of the miller's son, who loved to deck her in richly embroidered garments, and in jewels of gold and precious stones. Chains, brooches, clasps, pearl necklaces, enamel bracelets, diamond ear-rings which she wears, were not only the work of an imaginative brush, they were accumulating in the young wife's chests and some of the stones were of considerable value.

The portraits of Rembrandt himself at this time, speak even more eloquently of these days of relaxation, of joy and of prodigality, for we see him dressed in a very smart manner. His broad forehead is hidden under velvet caps, riding hats or wide soft felt hats trimmed with nodding plumes. On the finely pleated shirt fronts, or on the fur collars, hang heavy chains of gold; sometimes we see him dressed as a soldier, with helmet gleaming from out of the shadows, or with feathered cap, steel gorget, wide shoulder belt, or wearing a braided great coat. The face is strongly painted, the hair seems to be quivering, the little moustache is proudly lifted above the sensual lips, and a patch on the tilted chin gives a mocking air to the face, whose gaze is strong and masterful.

When the two young people are shown together, we do not see them sitting quietly by the fire, or at their work, or even enjoying family life, but they are shown getting ready for a feast, with their jewels sparkling and shining as they are seen reflected in a mirror. Once we actually surprise them at a feast prepared for themselves alone. The young wife is wearing her finest clothes and Rembrandt in a much beplumed hat is laughing and showing all his teeth, whilst a clumsy rapier is hanging from his side; a peacock covers a silver dish and white wine is shining in an enormous crystal glass.

Although it must not be believed that Rembrandt spent all his days in this manner, yet it is evident that the artist was making up for his years of patient toil when as Huygens said: "he took no part in the amusements of his friends"; and to judge by the gossip of his friends and acquaintances, he enjoyed himself in an ostentatious way. Two people, a Doctor Albertus van Loo and his sister Mayke, were

stated to have said that Rembrandt had spent his wife's dowry in display and show. The painter who was quick-tempered and seemed to like law-suits, sued the two chatterers for libel at the court of Friesland and the Doctor had to deny his own words to escape punishment. It is probable that had Rembrandt been quite innocent he would not have taken this gossip so much to heart.

REMBRANDT AS A COLLECTOR
 ▯ ▯ Rembrandt had not only a weakness for jewels and finery which he indulged for the sake of seeing Saskia's eyes light up when he gave them to her, but he had a no less expensive hobby, that of collecting works of art. This latter became a real mania with him.

From the year 1635, frequent mention is to be found in the registers, of sales and purchases made by the artist at what seems a high figure. Baldinucci tells us that as soon as an article seemed to him to have some real merit he at once made a bid so high that all others were silenced. He told those who remarked upon this, that he wished to raise the value of his profession in the eyes of the public. His choice shows more discernment than one might have expected. If he did not condescend to go to Italy to study the Italian School, he never lost an opportunity of buying Italian works of art, whether paintings, etchings or engravings. Mantegna, Palma, Raphael, Michael Angelo, Titian, Giorgione, Bassano, the Carracci, were all given a place, as they were bought, in his portfolios or on his walls.

But he seems to have been particularly fond of some northern painters and etchers such as Van Eyck, Schongauer, Dürer, Golzius, Callot, Brouwer. One day he offered 1,000 florins for a Holbein. He paid 425 florins for a picture of "Hero and Leander" by Rubens. Lucas of Leyden, his fellow citizen was his greatest favourite, for he is as uncompromising as Dürer in his study of realism, and in his engravings his tool is often as exact as that of the great German master whom at times he surpassed by a more penetrating vision, and by a more delicate rendering of light. In 1637, Rembrandt bid up to 640 florins for an album of prints by Lucas. Johann Ulrich Mayr declared that he saw him pay 1,400 florins for fourteen very good works by the same master. His house was a perfect museum of curiosities which



REMBRANDT IN A VELVET CLOAK FASTENED WITH A GOLDEN CHAIN (Painting, about 1633) ▯ *The face still has a youthful charm, but it bears the strength of a conqueror* (Pitti Palace, Florence.)



REMBRANDT WITH A FEATHERED HAT AND A SHOULDER BELT (Painting, about 1635) ▯ *The face is more forceful. The artist liked to paint himself in picturesque and costly apparel* (Hague Museum.)



THE SACRIFICE OF ABRAHAM (Painting, 1635) ▯ The Bible provided him with a series of stirring human dramas. He depicted them with an extraordinary combination of harshness and tenderness. (Hermitage Museum.)

included sculpture and indeed all "objets d'art" with the exception of books for which he did not care in the least. He seemed never weary of adding new acquisitions to his stores. He gleaned indifferently among various styles and epochs for his taste in art was catholic. Among his sculptures we find both original works and casts from the antique, a Laöcoon, a Socrates, a Homer, some sixteen busts of Roman emperors, cupids, gods and goddesses, a model of a head of a negro, "which he greatly prized," a mask of Prince Maurice taken after his death, and models of a lion and bull taken from life. He had rare treasures of all kinds, a bed, carved and gilded by the celebrated Verhulst, a marble ewer, Japanese fans, medals, vases from China, miniatures from Persia, Venetian glasses. He even collected stuffed animals and filled several chests with minerals, precious stones, shells and coral. He bought musical instruments, harps, violins, trumpets, flutes and drums. The steel gorget he painted so often in his young days became

the nucleus of a whole collection of armour :—helmets, a complete suit of armour, five breast-plates, five cross-bows, quivers and arrows, an extraordinary number of old muskets, spears, swords, pistols, and even an old cannon. Anything that had artistic merit, anything that attracted his eye he bought. He had furs, lion skins, oriental costumes and even rags so sordid to the general eye but in which he could discern a rare tint or the warm, harmonious colouring that he liked so much.

REMBRANDT'S HOUSE ▯ ▯ The house on the quiet quay was soon too small for all Rembrandt's collections. He removed several times and finally, in 1639, he bought a house in which he lived for the next twenty years. It was situated at the eastern end of the town in the Joden Breestraat (Jew's High Street) quite near the Saint Anthony Bridge. The house was comparatively new and in excellent repair. Rembrandt's followers can still read the date 1606, inscribed on a stone modillion of the second storey. It is a building of the Dutch-Italian Renaissance, with a well-preserved façade of brick and freestone. The ground



REMBRANDT AND SASKIA AT TABLE (Painting, about 1635) ▯ The artist, after years of arduous study, relaxes with a zest that gave rise to many rumours from those who envied him. (Dresden Museum.)



REMBRANDT AND SASKIA PREPARING TO GO OUT (Painting, 1635) *Commonly called "The Burgomaster Pancras and his Wife." Pancras, however, was not married until ten years later. To-day everybody recognises in the picture the artist and Saskia looking somewhat proud of their fine attire..*

floor is raised above the street by the height of some five or six steps. On this floor, as well as on the first storey, four windows rounded at the top look out on to the street. The façade is crowned with a pediment.

The price was 13,000 florins, of which 1,200 had to be paid down on May 1st, 1639, 850 the following year, and the rest in five or six annual payments at an interest of five per cent. A sum so considerable in those days shows that the property was a valuable one.

COMMISSIONS *■ ■* Rembrandt had no need to worry about these payments for sitters were numerous and paid 100 florins for their portraits and sometimes as much as 500.

We know this through Rembrandt himself, for seven of his letters have been handed down to posterity. Not that they contain anything intimate, for the painter does not owe his fame

to his gift of writing. They are simply business letters that might have been written by any business man, and they contain the usual deference to the great men of this time. We can only glimpse in them the man and the artist, but as these are almost the only writings of his that we possess, we shall quote from them as fully as possible.

In these letters he is writing to Constantine Huygens who had not lost sight of him since he visited him in Leyden. Rembrandt had painted the portrait of his brother Maurice in 1632, and that of his brother-in-law, Admiral Phillip Van Dorp in 1633. Huygens was at this time secretary to Prince Frederic Henry, Stadtholder of Holland, and it was he who recommended the young master to the Prince. The first commission the Prince gave, through Huygens, was for a series of small pictures of the Passion.

By February 1636, two only had been sent. Rembrandt says that he is working very hard

to finish the "Entombment" and the "Resurrection," and he informs his "kind Mr. Huygens" of the fact and begs him to be good enough to tell his Highness.

Several days later he writes again to ask about the effect of the last picture after it has been hung, and also to enquire about his fee which was 1,200 florins, adding his apologies for his frankness.

The two pictures Rembrandt said he was engaged on did not leave the easel until three years later. It was not until January 12th, 1639 that he wrote, "How pleased I have been to do the two pictures that His Highness commissioned, "The Entombment" and "The Resurrection of Christ." These two pictures are now finished after much careful study, so that I can send them, certain that they will please His Highness, for I have endeavoured to make these the most vigorous and natural of the series, which is why they have taken me so much longer."

Several days later he asks 1,000 florins for each picture, adding, "should His Highness think this more than they are worth, he must give me what he thinks

For my part I rely on the judgment and discretion



THE DESCENT FROM THE CROSS (Painting, 1634) *Rembrandt did not part with this tragic picture full of such powerful emotions until late in life (Hermitage Museum.)*



THE ENTOMBMENT (Painting, 1639) *One of the small panels for which the Prince of Orange had to wait five years. (Royal Pinacothek, Munich.)*

of His Highness, and will gratefully receive the sum allotted to me. I send my greetings and I remain his devoted and affectionate servant."

His Highness valued the pictures at 600 florins, the same price as the others and Rembrandt accepted on condition that the ebony frames and cases were paid for separately. He showed his gratitude to Huygens by sending him, in spite of his protests, a canvas ten feet by eight with the following recommendation:—"This picture should be hung in a very strong light, so that it may be looked at from a distance, for thus it will be seen to the best advantage."

The next two letters deal with the sending of the money by the Treasurer Volbergen and the receiving of it by the Collector Uytenbogaert.

PUPILS *Rembrandt's* great success had brought to him many pupils of whom some like Govaert Flinck, Ferdinand Bol, Van den Eeckhout, Philip van Koninck, some ten or fifteen years younger than their master, became excellent painters, perfectly taught in all branches of their art.

The second storey of the house in the Breestraat was reserved



MANOAH'S SACRIFICE (Painting, 1641) *A big picture which shows the powerful but restrained style of his later works. The two figures are kneeling together in fervent prayer. On the left the angel is departing after telling Manoah's wife of her approaching end. (Dresden Museum.)*

for the pupils, and divided into five compartments by paper or canvas partitions, so that each pupil could work quietly by himself. They paid about 100 florins a year for their tuition. Under his direction they worked on pictures which, when sold, brought to the master a percentage of the profits. Sandrart reckons that in this way he made 2,000 to 3,000 florins a year. This is not very much when compared with the prices received to-day by experts and dealers, who fail to state that the Master's signature was sometimes affixed to such pictures for reasons of his own.

This collaboration which was then in vogue in all joint affairs was also practised with regard to engravings. These were sent out in great numbers from Rembrandt's studio,

bearing the monogram of the master. From his youth he had engraved sketches which at a glance could be seen to surpass by their imaginative invention and bold treatment, as well as by the intelligence and vision shown, all that professional etchers had done before him. During his first years in Amsterdam he had continued to engrave, on copper, quick sketches, life-like portraits, landscapes and religious scenes with an unequalled verve and firmness. It is said, however, that at this period, he only engraved when he needed a change from painting. It was not until later that he realised the use he could make of this subtle form of art.

The rivalry that existed at Leyden between himself and his old friend Lievens and their pupils Gerard Dou and Van Vliet, he found in



THE THATCHED COTTAGE AND THE HAYBARN (Etching, 1641) ▯ *The lively atmosphere of the picture shows the obvious pleasure with which Rembrandt painted these country scenes which are overflowing with light.* (National Library, Paris.)

Amsterdam among his new disciples. Some of them, Jacob Backer, Govaert Flinck, and especially Ferdinand Bol, imbibed his teaching so well that it was not until after two centuries had passed that Rembrandt was discovered to have merely initialled certain of their prints, for most of them are not his own work.

Alone or in collaboration with his pupils, Rembrandt was doing very well. His annual income has been estimated at 12,000 to 15,000 florins, a goodly sum which gave him the right to be lavish.

We must hasten to add that there is nothing in his life that suggests that he worked solely and wholly to gain money.

In June 1634, Burckhard Grossmann of Weimar, a collector of autographs begged him to put his name in an album. This young master, then twenty-eight years old, who was by no means a hypocrite, wrote under a rapid sketch this profession of

faith: "A pious heart puts honour before wealth."

Indeed if he had yielded during the first years of his married life, to the temptations that success brings, if a few of his pictures show signs of being commissions, yet he never interrupted the series of pictures painted for honour, that is, to satisfy himself. When he painted, did he not give himself greater

pleasure than was ever afforded by rowdy feasts? One example will serve to illustrate this point. Are not the two pictures of the Philosophers in the Louvre perfect orgies, if one may be allowed so to term them, of solitude and meditation?



A YOUNG MAN IN MEDITATION (Etching, 1637) ▯ *No doubt one of his pupils. The plate in spite of its apparent simplicity is a very delicately shaded work of art.* (National Library, Paris.)

NEW FIELDS OF CONQUEST: CHIAROSCURO OR LIGHT AND SHADE ▯ ▯ Whilst his style was broadening, and his grouping becoming more concentrated; whilst his themes were tending to be descriptive rather than



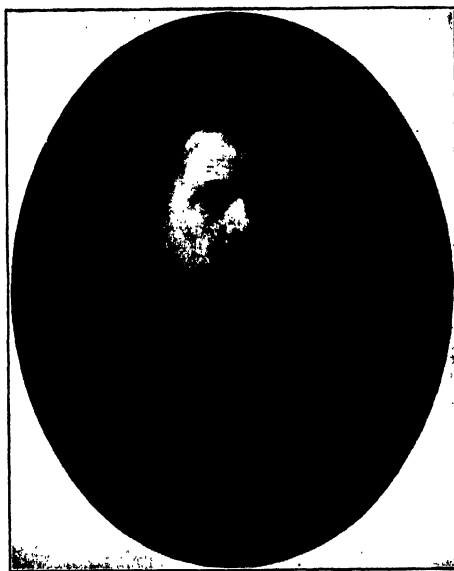
REMBRANDT'S STUDIO (Pen and wash in sepia) ▯ The top floor of the house in the Breestraat was given up to pupils Temporary partitions divided it into separate rooms. (Louvre.)

narrative, and his workmanship was growing daily bolder and more virile, Rembrandt was seeking to express his particular theory of light. From the depths of transparent shadows, a band of light, as warm as sunlight, and as weird as the light of a torch in the middle of thick darkness, comes from an unknown source and floods the figures, lights up the atmosphere around them as it falls keenly on some interesting group surrounded by golden-brown shadows. This is Rembrandt's treatment of light and shade, which had certainly been known before, but it was left to him to use it in this particularly striking and poetical way. Thanks to this effect of lighting Rembrandt is able with a master hand to clothe in dream and magic, simple and humble scenes, and to reveal in his compositions a harmony which could be entitled, as though it were a page of verse or music, Reverie, Intimacy, Agitation, Mystery, Despair or Pity.

REMBRANDT AT THIRTY. "THE NIGHT WATCH" ▯ ▯ The man who had succeeded in creating this marvellous language and who had made himself master of it, was no longer the fop that was seen a while back. In the portraits of himself when over thirty years of age showy display has no place. His style is now severe and substantial; black velvet or fur is worn to bring out the colour of the skin, a little linen to give tone, and golden lights show up in contrast the shadows. The mouth seems to be quivering with impatience, but the face is on the whole calm and collected; assurance and earnestness can be seen in the glance. Everything points to the fact that the artist has established his creed, that he knows exactly what he requires and exactly what he can achieve. This was clearly brought out when he was commissioned to paint a picture much bigger than the "Lesson in Anatomy," and one which is ranked among his greatest achievements, "The Night Watch."

In Rembrandt's day it was the custom for the Civic Militia to go every year to a Doelen (a place of assembly) for a shooting competition. After the results had been declared to the sound of trumpets, a feast was held in honour of the victors. The Militia which was recruited from the nobility had great pictures painted in remembrance of this day, and these were hung on the walls of the Doelen. The Captain, the Lieutenant, the Standard bearer and the victor occupied the central positions. For more than a century these pictures had been hung in the principal lands, and they had bringing signal success to Frans Hal, to Ravesteyn and many others.

In 1641, Captain Frans Banning Cock, Laird of Purmerland and an important personage in Amsterdam because of his position, fortune and relations commissioned Rembrandt to paint one of these pictures. The canvas, nearly fifteen feet by eighteen, was finished in June 1642, and was hung in the Doelen. Taken to the Town Hall in 1715 and somewhat damaged in the removal, it remained there until 1885, exposed to the smoke of peat stoves which slowly blackened it. It was then



REMBRANDT BAREHEADED (Painting, 1633) *A heavy chain of gold gives an air of wealth to this picture of his strong but troubled face.* (Louvre.)

towns of the Netherlands. The moment chosen is indeed one when the sun is still high in the heavens, and the company is gathering round its leaders as the drum is beaten.



THE HOLY FAMILY OR THE CARPENTER'S HOUSEHOLD (Small painted panel, 1640) *An intimate and exquisite scene lit up by a warm ray of sunshine.* (Louvre.)

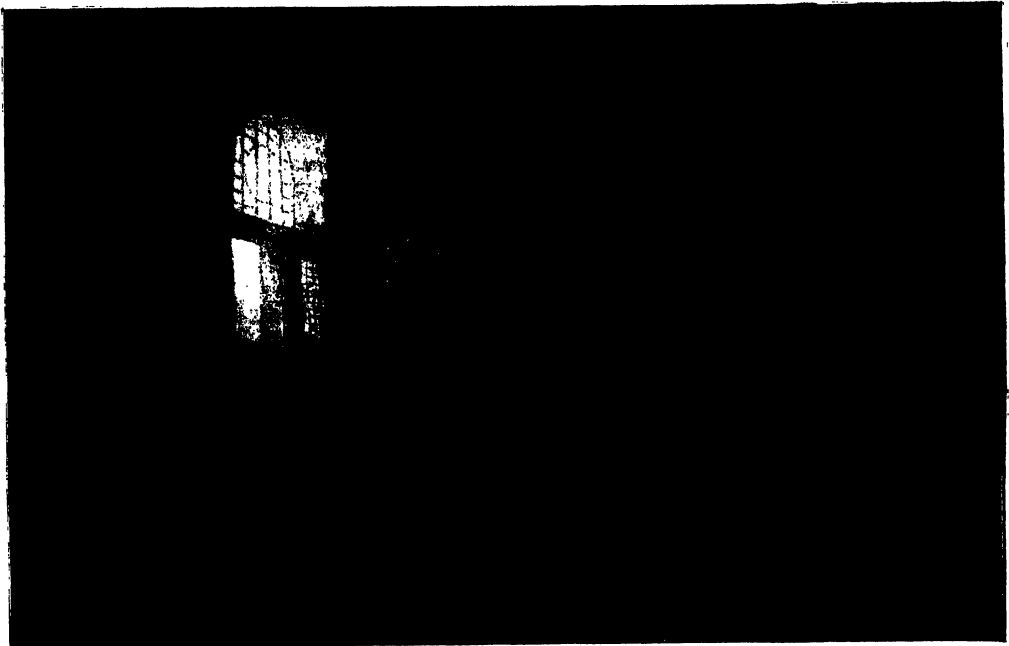
given the erroneous title by which it is popularly known. In vain since its transfer to the Rijk Museum at Amsterdam, has it been thoroughly cleaned and placed in a suitable light, for it will always be called the "Night Watch." The enigma was solved when, in an old album belonging to the family of Captain Banning Cock, was discovered an old copy of the picture in water colours, with this inscription on the back: "The young Laird of Purmerland gives to his Lieutenant, the Laird of Vlaedingen, the command to march out his company."

It is easy to see that Rembrandt arranged the scene to suit himself, for in this treatment he was freed from the conventional rows, from the painting of portraits one after the other, and also from the ordinary groups around the banqueting table. This, to him, was better than a commission, it was a fine subject, and in his hands such a theme became plastic and full of drama.

What a fine opportunity to display his theory of light and shade! For the figures in the background he could use intermingling



THE PHILOSOPHER WITH THE OPEN BOOK (Painting, about 1633) ▯ *This little picture together with the one shown below has been since the reign of Louis XVI the pride of French collections. A lonely man painted them for the delight of all lovers of solitude. (Louvre.)*



THE PHILOSOPHER ABSORBED IN MEDITATION (Painting, 1633) ▯ *Such a quiet thoughtful figure, such an atmosphere of silence have never before been expressed as in these two little masterpieces. (Louvre.)*

lines and bright patches standing out from an atmosphere of subdued light. In the centre, dominating the noise and confusion, are the two leaders full of a quiet authority. The whole picture was to reveal a powerful and calm harmony with a dark and harsh accompaniment like the distant rumbling of a storm.

What scope in such a painting to bring out the music of colours! Rembrandt's name evokes in one's mind harmonious colourings in browns and reds. Fromentin who has spoken so highly of Rembrandt wondered, when standing before the "Night Watch" if Rembrandt were a true colourist. But in Fromentin's day, smoke had blackened the wonderful turquoise blue which has since been brought out in the fringes of the halberd, the splendid greens in the drum, and the more delicate green of the young girl's cloak and of the doublet of the soldier carrying the cloaks, not to mention many other patches that glow here and there, whilst the breast-plates, jewels, materials, scarfs and embroideries are bathed in streams of liquid gold and silver. Especial mention must be made of the Captain's black doublet and of the Lieutenant's white ruff which at once catches the eye and stands out above the brighter colours.

We must admit that colour is not the predominant idea with Rembrandt. It is always subordinated to effects of light and shade so that a work of Rembrandt does not lose much more than a quarter of its value in a black and white reproduction. Still Rembrandt reigns as one of the kings of colour, through his sense of harmony and his unequalled knowledge of the values of colours.

Although slightly loose in composition, and showing in some ways that it was a new venture in art, yet the new work surprised

and astonished artists. Among the master's devoted followers the "Night Watch" made a great sensation. Thirty years later one of his pupils, Samuel van Hooagstraten spoke of it with enthusiasm and ranked it above all the works of Rembrandt's rivals, which it surpassed, he said, by its picturesque composition, its original arrangement and its strength: "Beside it all other pictures looked like those seen on playing cards."

But it was far from satisfying the sixteen burghers who had ordered it, and who had each paid 100 florins to be shown in good positions. The two officers in front were the only two he had really painted, the rest he had summarily dismissed. There are only two or three portraits, the others are just figures and could hardly recognise themselves. This is not to be wondered at for most of the faces resemble that of the artist himself. In six we can trace the familiar features. This was not the usual way in which portrait painters treated the Dutch.

Not only was this an important moment in the artistic evolution of Rembrandt, it was also a definite date for something else, for a new phase in his life when he ceased to give to the public what it expected.



REMBRANDT WEARING A CAP AND PAINTED IN FRONT OF A BACKGROUND OF ARCHITECTURE (Painting, 1637) *The nobility of his attitude seems to keep the spectator at a distance.* (Louvre.)

SASKIA'S DEATH *♦ ♦* A chapter in his private life was also drawing to its close. His father had died in 1630, and his mother ten years later. When everything was settled, Rembrandt received as his share an income of 330 florins. He transferred to his elder brothers and to his sister Elizabeth his share in the house and grounds of Weddesteeg, as well as his share of the Mill of the White Gate and of the gardens on the banks of



THE NIGHT WATCH OR THE SORTIE (Painting, 1642) $\square$ Before being cut this famous canvas measured 3ft. 9ins. by 6ft. 3ins. Smoke from peat stoves had blackened it to such an extent as to make it unrecognisable. In spite of its well-known title it really represents a detachment of musketeers going, in broad daylight, to a shooting competition. Hanging from a girl's belt is a cock, the prize for the winner (Amsterdam Museum.)

the Rhine. He thus finally severed all connection with his native town.

Domestic troubles now overwhelmed him. Saskia's three eldest children had all died in babyhood. The fourth was born the year before the "Night Watch" was finished. He was baptised on September 22nd, 1641, by the name of Titus. From this time forward,

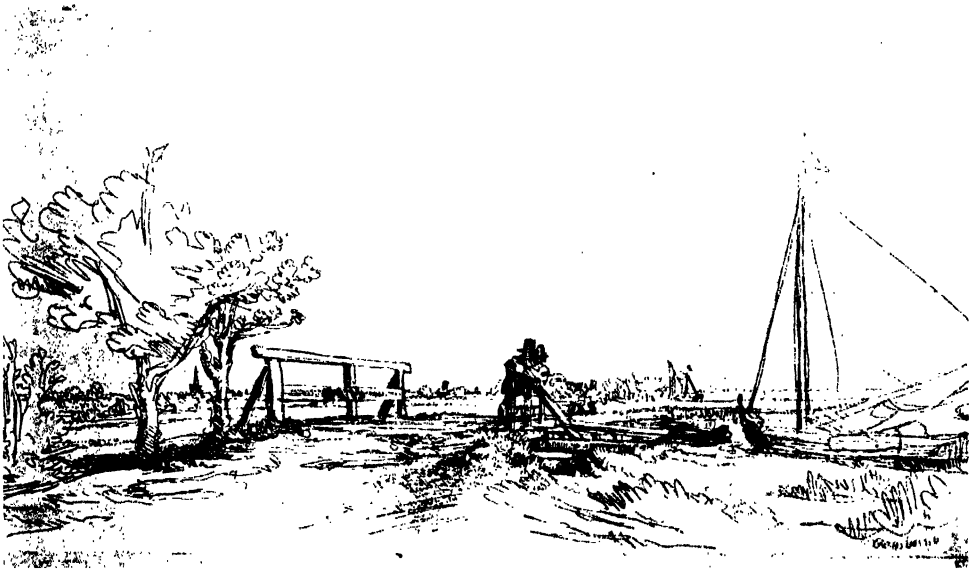
Saskia's strength declined rapidly. Feeling herself to be growing gradually weaker she dictated her last wishes to a notary, Pieter Barchmann, on June 5th, 1642. She died nine days later and was buried in the Old Church, the Oude Kerk, in the vault that Rembrandt later bought under the small organ.



INTERIOR OF A CHURCH (Pen drawing washed in sepia) (Albertine Library, Vienna.)



A MAN READING
(Drawing) (Louvre)



SIX'S BRIDGE (Etching, 1645) *□ Lunch had been served in Jan Six's country house and whilst waiting for the mustard which had been forgotten Rembrandt engraved this plate. At least that is how the verve of this fine little sketch is explained* (National Library, Paris.)

CHAPTER III

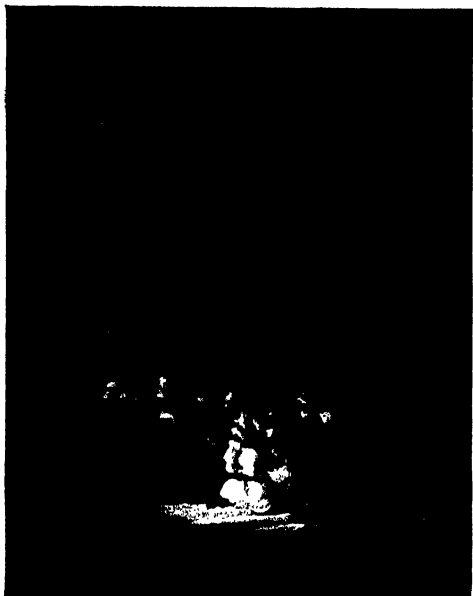
BANKRUPTCY

FIRST SIGNS *□ □* We have now come to one of the most touching problems ever encountered in the biography of great artists. At the very moment when by a new flight, Rembrandt's genius had soared upwards to its greatest height, his fame waned, his fortune melted away as troubles came thick and fast upon him. Tradition which simplifies everything, says that the blow fell with sudden swiftness, but even when we know that ruin did not come all at once, we are nevertheless surprised to see how quickly it did come.

Pupils were still numerous. They had come from all parts of Holland, and from Germany and Denmark as well. We find among the names of thirty who were studying with him at this time, that of a very good painter, Carel Fabritius, and that of a real master, Nicholas Maas. In later years several of these youths still spoke of the master with respect, some exaggerated his style and one, Aert de

Gelder, imitated his whims and manias. Several old pupils however declared that they were following him no longer, and one Gerard Dou, who was puffed up with the success won by his work which was smooth and full of detail, openly scorned the teaching of his old master. Another, Flinck changed to a different style, light and pleasing. Another student, Jacob de Baer, who had just left Backer's studio, was undecided whether to go to Rembrandt or not, but at last he made up his mind to avoid this dangerous master and go to Van Dyck, "whose style will last longer."

During the next fifteen years, the prices of pictures did not go down. In 1646, the Prince of Orange ordered that 2,400 florins should be paid for the "Nativity," and the "Circumcision," just double the amount he had paid for the pictures of the Passion, mentioned before. In 1647, Adriaen Banck, a merchant bought



THE WOMAN TAKEN IN ADULTERY (Painting, 1644)
 Painted for Jan Six, this little panel was priced at 1,500 florins in 1657. By this time the painter's fame was beginning to wane. (National Gallery.)

a "Suzanne" for 500 florins. Ten years later the collection of Johannes de Renialme, an art dealer, was inventoried by a painter, Adam Camerarius and an expert, Martin Kretzer. There were in this collection several pictures of Holbein as well as some good examples of Dutch and Italian paintings, but it was Rembrandt's pictures that were priced the highest, for the "Raising of Lazarus" was put down at 600 florins, and the "Woman taken in Adultery," at 1,500 florins. This little panel was valued at almost the price of the "Night Watch."

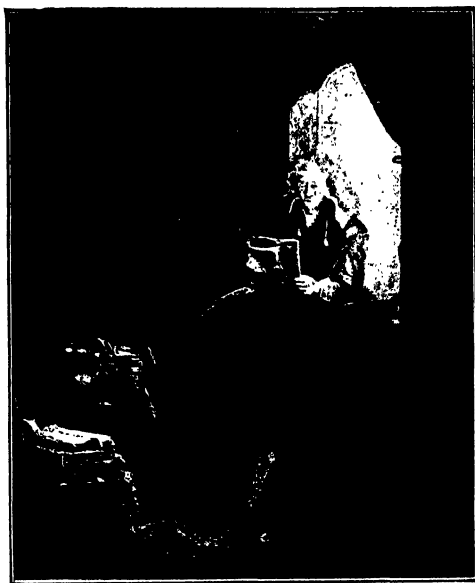
These were only experts' prices, for in other catalogues the prices for the master's pictures ranged from 60, 42, 8 to 6 florins!

DEBTS. JAN SIX ■ ■ We have not yet finished with figures. Chance which presides over the preservation or the destruction of old documents, does not take into account our preferences, so that we can only guess the inner tragedy that went on in the heart and mind of this great poet and revolutionary in art. The few authentic records that have escaped oblivion are such that

would interest a sheriff's clerk, for they are only concerned with his business affairs, which in 1653, were in a very bad state. On January 29th, he owed 4,180 florins to Cornelius Witsen; on February 1st, 8,470 florins, 16 stivers to Christoffel Thijs; on March 7th, a sum not named to Jan Six; on March 14th, 4,200 florins to Isaac van Hertsbeek.

Thijs was the former owner of Rembrandt's house, and since 1647 he had not received his annual payments. Cornelius Witsen is a creditor of higher rank, for he was the son of a burgomaster, and one himself, and later President of the Admiralty College, Secretary of the States General of Holland, Treasurer and then Mayor of Amsterdam. Jan Six who was just as important is worthy of more mention. Isaac van Hertsbeek is not otherwise known to us.

Whilst awaiting his turn to become a councillor, and then a burgomaster, Jan Six spent his time in writing poetry and dabbling in art. He was a collector of books and withal a society man. His grandfather, a Frenchman, had settled in Amsterdam and made his fortune as a dyer. The grandson had therefore sufficient means to indulge his varied tastes. His acquaintance with Rembrandt dated from



JAN SIX (Etching, 1647) ■ Never had such an ethereal engraving with such delicate lines been seen before. This type of portrait became the fashion (National Library, Paris.)

1641 at the latest, for we know that the master painted a rather spiritless portrait of his mother in that year. When Jan Six decided in 1647 to publish his Tragedy of Medea, he asked Rembrandt to engrave a picture for the frontispiece. The artist engraved that fine print the "Marriage of Jason and Creusa." In the course of the same year, Jan Six himself sat for Rembrandt who made an engraving of him as a young thoughtful squire, reading a manuscript near a window. After this a close intimacy gradually grew up between them. The artist drew several sketches in the family album of the future burgomaster, who bought several of his pictures. Six greatly improved his collection at this time by wise exchanges and so, at his death, left beside family portraits, some of the best examples of the master's works.

In 1654, a new portrait of the poet appeared, this time a painting in a bold, fine style. The man has now reached maturity. He is dressed in severe though rich clothes. His attitude is simple and easy, and his serious gaze falls on the spectator without producing any impression of pleasantness, showing only



THE PACIFICATION OF HOLLAND (Painting, 1648) *Allegorical picture inspired by the Treaty of Westphalia This is a remarkable sketch for a picture that was never painted. (Rotterdam Museum.)*



JAN SIX (Painting, 1654) *The costume consists of a pale grey doublet and a red and gold cloak. The whole is sketched with a boldness acquired during thirty years of hard work. (Six Collection, Amsterdam.)*

the assurance of a man who knows how to look after himself.

When he lent money to the careless Rembrandt he took the precaution of getting a guarantee from a merchant, Van Ludick. Then when things began to go from bad to worse he hastened to sell his credit to Geerbrandt Ormia. How Rembrandt, Van Ludick and Ormia settled matters ten years later is quite another story. Suffice it to say that Jan Six, thanks to his foresight, had nothing to do with it.

Meanwhile troubles were coming thick and fast, and the painter was getting more and more into debt. In 1656, when he saw that ruin would swallow up the little fortune of his son Titus, he settled upon him, through the Chamber of Orphans, the house in the Breestraat. In order to free it from all debt he mortgaged all his goods and furniture, and whatever he might acquire in the future. This mortgage had to be met sooner than he expected.

The date of this transaction is May 15th. This step, taken too late, brought down upon him all his creditors, especially Christoffel Thijsz, who had already had the house promised to him as a guarantee. They all began to

press for their money. Rembrandt declared himself bankrupt and so the sale of all his goods was decided upon. The inventory was drawn up on July 25th and 26th.

We have some idea of this inventory of 1656, for the lists of his collections, previously described, were taken from it. Four rooms were packed with pictures. There was a goodly number of copies, and of pictures by his friends and pupils, and some by celebrated painters. There was a series of sixty-eight works by Rembrandt himself, more than any museum in the world could ever hope to possess. Three other rooms were full of antiques, and one small room contained most beautiful prints and drawings.

One might have thought that all lovers of art reading in the Kalverstraat, the busiest street in the town, the bill announcing the sale of all the treasures "collected with great curiosity by Rembrandt van Ryn," would have flocked to the auction, and that it would have only been necessary to sell the first 363 lots to wipe off a debt which did not exceed 14,000 florins.

The sale authorised by the Bankruptcy Court began on December 4th at the Imperial Crown Inn, and ended in disaster. It dragged on for sixteen days. The auctioneer, Thomas Jacob Haring raised only 1,322 florins, and had to put off the remainder of the sale until the following year. The furniture went for less than 5,000 florins by the time it had all been sold. In January 1659, the house fetched 7,000 florins, just half of what it had cost twenty years before. Rembrandt's efforts to save something for his son had been all in vain. His house, the pride of his youth, his fine treasures, his souvenirs, all that he had so carefully collected, were taken from him. After the sale, Burgomaster Witsen claimed all the money owing to him, and so the other

creditors were not fully paid. Rembrandt was bankrupt, indeed, and so adverse were the conditions of his later life that some debts were never wiped out.

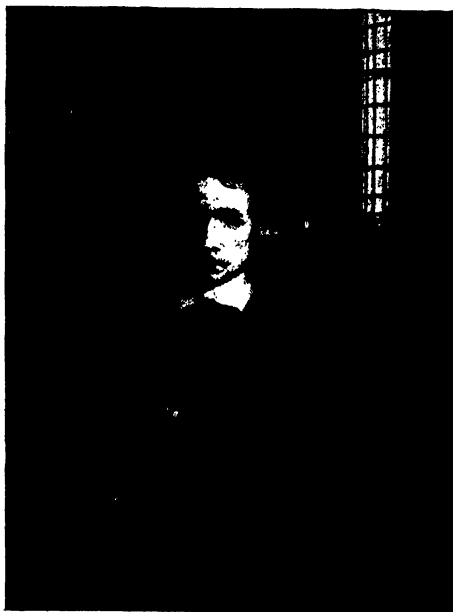
REMBRANDT AT FORTY ♠ ♠
How was it that in so short a period Rembrandt had passed from wealth to ruin? All explanations that have been given, such as, a sudden change in fashion, a crisis in his business affairs, a dark plot by his creditors, contain, maybe, part of the truth, but none can wholly explain the catastrophe.

Let us look at his portraits of himself, these expressive witnessings, to see if we can find an explanation there.

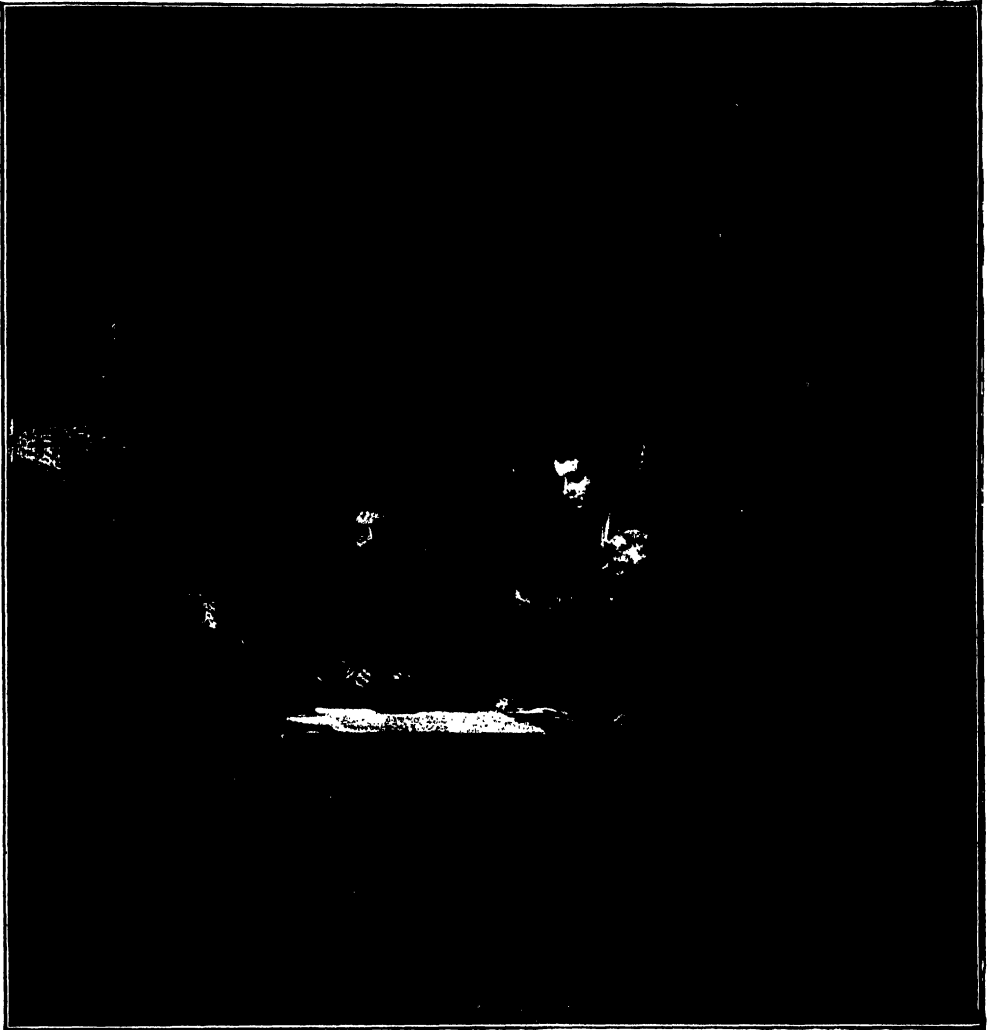
Vanity had disappeared as he grew older. Fine dress had been replaced by suitable working clothes. In some portraits he is seen with a very untidy appearance, a man who does not bother to pay formal visits, or receive guests. Sometimes he is wearing an old cap, or a tall, ugly felt hat which hides his glance under its wide brim. In others he is wearing a grey smock or he is dressed in some dark garment with a

narrow collar, half-open and showing his thick neck. These are quiet, sober pictures, with all the life in the face. And a very impressive face it is, full of calmness and serenity when he is painting or drawing, but which looks at a visitor with the bold glance of one who knows he is there to judge and not to be judged; a man who has stiffened himself to meet all obstacles with a proud will that nothing can shake.

His contemporaries help us to learn more about him, for it was this period that many described later. Joachim van Sandrart knew him about 1642. Samuel van Hoogstraten was his pupil from 1640. The Dane Bernard



THE YOUNGER HAARING (Etching, 1656) ♠ Warden of the Chamber of Guardians who conducted the sale of Rembrandt's goods. The print shows unrivalled effects in black. (National Library, Paris.)



THE PILGRIMS OF EMMAUS (Painting, 1648) *Only a few pictures of the Middle Ages can vie with this subject taken from the Gospels. It is extremely simple and earnest. All others seem affected and showy when compared with it. (Louvre.)*

Keilh (who gave Baldinucci his information) worked in his studio from 1648 to 1656. But even to these men who saw him daily, and whose very work helped them to understand him, Rembrandt remained an enigma. "He had not" writes Baldinucci, "a brain like other people . . . he is quite original in a brilliant way." In short he was quite impossible.

Commissions were still plentiful, and prices were as good as ever. Most of his creditors would willingly have come to terms with him,

and been paid in kind, but a strange fate (inexplicable to folk of good common-sense) seemed to dog all pictures that had been ordered.

Portraits might have brought him in all the money he needed, but the less there seemed to be in his pictures, the more care and time he devoted to them. Sittings at this time extended over two or three months, so that few people had leisure enough to go to him, especially society people who are always so very busy.

"If only he could have acted better towards them," groaned Sandrart; but this great man thought he could impose on others his respect for his art. He no longer felt obliged to bow down to power or fortune. "He, now, attached no importance to rank." He quickly lost patience with the sitter who was not pleased with his portrait or who wanted to bargain. In this way, Rembrandt became more and more free from disturbance when busy at his work, a torment so many great artists have to undergo. "When he was painting," Baldinucci tells us, "he would not have received the greatest monarch in the world, for even such a one would have been obliged to await his pleasure, and call again and again before the artist would see him."

He did not seek the society of those who could give fame and reputation. He went no more to meetings or circles where glory could be found.

"When I want to rest my mind," he said, "I do not seek honour but freedom."

It must be clearly understood, however, that this independent character was extremely good and kind. We have proofs of the generous help he gave to poorer brother artists, and the tactful way in which he did it. In fact, Baldinucci says that "his goodness was at times extravagant." We can believe this of a man who could so well express pity and tenderness. This was one more bad mark against him, for those who know how to get on in the world do not make friends with the unknown and the unfortunate.

Rembrandt was one of the people in the way he lived, and even Baldinucci reproaches him for it. On the other hand he was "a noble aristocrat in his high ideal of art and artists." Sandrart adds that he frequented people of the lower classes.

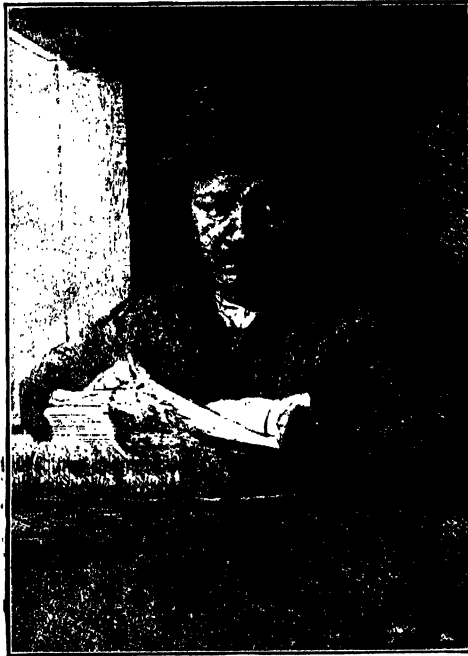
Writers of his life have omitted all this. They would have us believe that if he was not a society man, he was at least a man of great intellect. So they cite all the learned men, rabbis and scientists who sat to him. They make of him a sage and a cabalist like his models, Dr. Manasseh ben Israel and Dr. Ephraim Bonus. He is supposed to have met Spinoza, as great a heretic in philosophy as Rembrandt was in painting. Until we have proof to the contrary we shall continue to

regard all these accounts as pure romance and we shall leave to Rembrandt that quiet life he loved so much, alone with his family and some old artist friends, sincere and clumsy though they be.

His private life was another cause of offence to people in good positions. Rembrandt had a religious but not an ascetic type of mind. A somewhat crude naturalism is often shown in his works. First in 1630 to 1631 and then during a few years after Saskia's death he painted pictures that shocked the narrowminded folk among whom he lived.

Several modest critics have tried in vain to explain away these masterpieces, but their romantic inventions must not be believed.

Rembrandt did what other painters in all countries have done, and no doubt he revealed in so doing an imperious temperament but still one that was perfectly sane.



REMBRANDT DRAWING (Etching, 1628) *All affectation disappeared as the artist grew older. Work was the only thing that counted. He brought to it the attention and the steadiness of a surgeon operating on a patient.* (National Library, Paris.)

GEERTGHE DIRCX *After Saskia's death, Geertghe Dirx, widow of a trumpeter named Abraham Claesz, came to look after little Titus, who was then just a year old. Rembrandt became very friendly with her, for he needed a companion but had no time to waste in paying court to*



THE GOOD SAMARITAN (Painting, 1648) *This has not been treated in too decorative a manner. The many parts are all simple. Distress and charity are seen side by side, as night is falling. (Louvre.)*

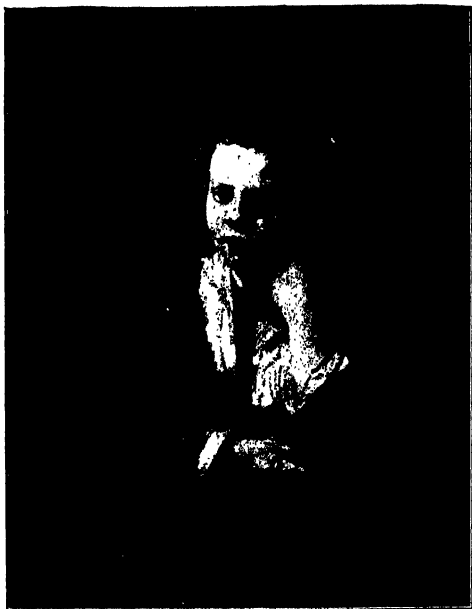
fine ladies. He gave her some of Saskia's jewels and even made her promises of marriage. Geertghe soon acquired an ascendancy in the household, justified in some measure by her devotion to her charge.

On January 24th, 1648, she made a will in his favour. Less than two years after the execution of her will she became jealous of Rembrandt's conduct and announced her intention of leaving his service. Rembrandt offered to pay her an income for life. Geertghe left before an agreement could be drawn up, so another was made by which she was to have 200 florins, to buy back her jewels which she had pawned, and an annual income of 160 florins. On her side she had to promise to claim no more from Rembrandt, not to alter her will and to keep in her possession a special diamond ring as well as some other jewellery.

This new agreement made Geertghe more angry than ever, so she went to Court about the whole affair and Rembrandt was summoned to appear there on September 25th. He did not go and was fined.

The following month another attempt was made to patch things up. A lawyer, L. Lambert and a shoemaker, Octave Octaves, took the angry woman to Rembrandt's kitchen to sign the agreement, but on seeing the room in which she had lived, Geertghe flew into a passion and went off without signing. Then followed a series of summonses that Rembrandt ignored as before and so was fined each time.

At last, on October 23rd he decided to go to Court where he denied the promise of marriage and everything else he was charged with. He renewed his offers of help which the Court accepted, and Geertghe's income was fixed at 200 florins.



PORTRAIT OF A GIRL IN A RED DRESS, LEANING ON A WINDOWSILL (Painting, 1651) *Rembrandt at this time painted these delightful studies not for his sitters but for himself.* (Stockholm Museum.)

In the following year the poor woman went out of her mind and had to be removed to an asylum. At the request of her family, Rembrandt agreed to advance money for the journey and the necessary fees.

Seven years later when threatened by ruin, he made an attempt to recover the debt. When told he could not have the money he brought an action against Geertghe's brother Pieter Direx, who was arrested. Pieter who was about to sail as carpenter in the ship "Van Bever," threatened to sue Rembrandt for damages, "in respect of the insult and the abuse to which he had been subjected."

We hear no more of this sordid adventure. Had there been any complete historical account of it we could have described it more fully, but all that has survived is the account of the quarrels with the trumpeter's widow, and her brother the carpenter. We do not think for one moment that Rembrandt's reputation has suffered thereby, in the eyes of those who really admire him. Do his scenes and figures seem less noble to us

because he has treated them boldly and naturally?

HENDRICKJE STOFFELS *✻ ✻*
The next part of his life shows us some happier pictures.

In 1649 when Geertghe left, there was in the house in Breestraat, a young servant girl of about twenty-three called Hendrickje Stoffels. She was quite uneducated, and could not even sign her name. Houbraken speaks of her as "a peasant of Ransdorp." Rembrandt who had great difficulty in finding models for the nude in this puritan country, often asked her to sit for him, and to her we owe some of the best figures that the master painted.

Hendrickje had big hands, fat legs but a full and pleasing bust. A soul shone in her beautiful face. In character she was admirably suited to calm the tempestuous mind and to bend before the unruly disposition of the painter. There is no need to enquire what she meant to the great man, for her portraits show how lovable she must have been. We see her submissive, sweet, affectionate, somewhat sad, with a wealth of love shining from her eyes. Her cheeks are oval, her nose pretty and the mouth which is sweetly curved has a slight covering of down on the upper lip.



BATHSHEBA (Painting, 1654) *Rembrandt's sincerity is here less aggressive. This strong yet tender figure is as pure as convention would have it and is admired by all painters* (Louvre.)

Hendrickje accepted with great courage the irregular situation that Rembrandt's love forced upon her. Her first child was born in 1652, but it died soon after.

Two years later the gossip about them reached the ears of the Church Elders and both Rembrandt and Hendrickje were summoned to appear before them. Rembrandt as usual did not go and Hendrickje followed his example.

The convocation sent again, but this time only to Hendrickje. They may have feared an outburst from the artist or perhaps they remembered that he did not belong to the National Church, as he called himself an Anabaptist.

On July 16th, as Hendrickje had not appeared in answer to the second summons, the Elders of the district came to remonstrate with her and finally on July 28th, she went and there confessed her relations with Rembrandt, the painter. She was severely admonished and forbidden to receive the Sacrament. Even had she been disposed to deny her fault, concealment was no longer possible, for in the autumn of the same year she gave birth to a daughter. This child was acknowledged by Rembrandt and baptised on October 30th in the Oude Kerke, receiving her mother's name Cornelia.



HENDRICKJE STOFFELS. (Painting, about 1652) ♣
The companion of his evil days, sweet but rather timid, decked with jewels to satisfy the whim of the artist. (Louvre.)

We see now that Rembrandt did everything he could to hasten his own ruin, by calmly ignoring difficult situations, and by refusing to waste his time in worrying about them. All his strength and thought, his own life and the lives of those around him had to be made to serve his art. This life of his which he seemed to manage no better than a child, was in reality organised with great method so as to give his genius a full chance of expanding.



FLORA (Painting, about 1655) ♣ Under this untheatrical name, and wearing a country dress, we ndhearted Hendrickje. (Lord Spencer's Collection, Althorp Park.)

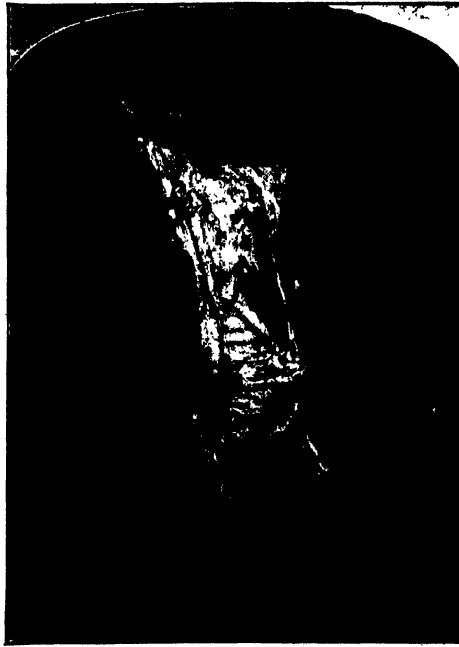
REMBRANDT'S GENIUS ♣ ♣ His devotion to Nature has become a creed. As Caravaggio says "According to Rembrandt, one must always paint from life." It would be a mistake to think that Rembrandt never departed from this rule that has come down to us through his pupil Houbraken, but right up to the last the master never ceased observing objects and steeping himself in what he saw. To be true to life that is the first duty of a painter. His Biblical scenes become simple, everyday scenes. He eliminates everything forced, conventional, theatrical. He only paints in them spontaneous gestures, simple expressions of feeling.

His portraits were becoming more and more severe. They seemed to be imbued with an inner life and if we are doubtful of the worth of his heart and mind, we have only to see how he expressed the dignity, the manly assurance and the goodness of some of his sitters.

In his treatment of the nude he was opposed to the classical style. He despised all standards, all rules and patterns that were so much in vogue. Soft, warm flesh is so beautiful in itself that all corrections of it, all contrivances were to him impious and false.

Beauty is everywhere. To an experienced eye even the skeleton of a skinned ox (displaying its bleeding flesh in a butcher's shop), is as fine a sight as the marble, velvet and gold in the richest palace.

Van Hoogstraten certainly used a favourite expression of his master when writing to his brother: "Around you, in your own country you will see so many beautiful things that life will be too short for you to understand and express them." Although at this time Rembrandt was engaged on landscape painting, yet he rarely left his own district. It is quite unusual when we read that he visited Utrecht, Arnheim or



CARCASS OF A BULLOCK (Painting, 1655) *an extraordinary piece of painting, with unequalled power and warmth. (Louvre.)*



A MAN IN A GILDED HELMET (Painting, about 1650) *This fine head is supposed to represent Rembrandt's eldest brother. He is said to have left Leyden in order to live with his younger brother. (Berlin Museum.)*

Rhenan. Most of the time he spent near the studio, on the banks of the canals at Amsterdam, on the fortifications, on the banks of the Amstel or on the great marshy plain that stretches between the river and the sea, at the east of the town outside the Saint Anthony gate. An old town, a fence standing in some quiet water, a stream that wandered along and disappeared into a bog, these were all he needed to paint pictures which are some of the most lovely poems in praise of Creation that ever a landscape painter produced.

For him, a subject was not one that in the language of words lends itself to a narrative style or to a detailed description, it was a mystic union between the soul and the created effect. Whether the subject be a warm beam of sunshine in a workman's house, or a dull twilight overshadowing some scene of distress, it was, however humble, a wonderful balance of composition and of colours, it was the eternal miracle of the harmony of light and shade. Rembrandt knew how to harmonise opposite effects. As he advanced so did his works contain more naturalism and more individual style.

This style was entirely free from affecta-



DR. DEYMAN'S LESSON IN ANATOMY (Painting 1656) *a* Fragment saved from a fire. The whole picture contained nine people. Comparing it with "The Lesson in Anatomy" of 1632, one can see how far the artist has advanced in strength and boldness. (Amsterdam Museum.)

tion and all imitation. It co-ordinated all that produced the required effect, and eliminated all discordant notes. It was bold, frank, true and always expressed feeling: Rembrandt never touched up his pictures nor conscientiously corrected them. Every movement of his hand expressed balance and feeling. Every work was the direct invention of his mind. Whatever did not inspire him, he left severely alone.

To those who were astonished to see his unfinished works, he said proudly and calmly, "something has been achieved if the artist has said what he wished to say." His methods seemed to Baldinucci, as wild and extravagant as his behaviour. No outlines, an abrupt and harsh treatment even in pictures that remained for long periods on his easel. When

seen close to, his pictures seemed nothing but a splash of blotches. In a whim that shows so well his kind of mind, Rembrandt advised a visitor not to go too near the canvas "for the smell of paint is unhealthy."

The colour was put on in thick rugged masses which often show the imprint of his thumb or lines made with the handle of his paint brush. "He put so much paint on some portraits, says Houbraken, that you could almost have lifted up the face by taking hold of the nose."

This we can readily understand. Here again, Rembrandt made extremes meet. He loved solidity and that is why he liked rich materials and strong textures. He also loved life and that is why his under painting is hidden. The drawing does not consist of the

individual feature or the thin, fixed outline. It is the accurate placing of the objects, the right subordination of dark and light effects. Outlines ought to remain the vaguest part merged in the general atmosphere, or else blotted out by shadow or bright light.

On the other hand nothing gives such an impression of lifelessness as smooth flat painting or glazed transparent washes.

THE ENGRAVER ♣ ♣ The master loved to vary one form of work by recourse to another, and for some time past he had been executing etchings. He was not long in discovering that prints are quite different from drawings that require preliminary sketches. Drawn on metal by metal, the line has unequalled strength. He soon fell under the spell of this refined branch of art. The magic of varnishes, acids, and



CHRIST WITH THE SICK AROUND HIM (Enching, 1650) ♣ This is popularly known as the "Hundred Guilder Print," from the price it once realised at a famous auction. Some parts are finished to the very last detail, others are scarcely even indicated. It sums up all Rembrandt's art. (National Library, Paris.)

Rembrandt knew instinctively how to bridge colours and effects, and his values are so skilfully graded that the eye passes from one to the other without a pause. It is from this careful arrangement and planning that we get the unique impression of life, the vibration and the movement in Rembrandt's works. We have only to look at them from the right distance to see the faces light up, or become sad, to see the lips quiver. The blood can almost be seen circulating under the skin; light grow brighter or fade; the atmosphere become heavier or clearer.

inks, the plates of copper and the steel tools, the softness of wire-marked paper, or of vellum, the amber-coloured parchment all satisfied his liking for mysterious, artistic trades. He no longer gave this work to his pupils to finish. His two presses were never idle, and the prints produced in such large numbers were of unequalled beauty. "If there is one particular branch of art in which his work is entirely unrivalled, it is etching," says Baldinucci. "He invented an extraordinary method which always was and still is, his own exclusive patent." This method was in reality the one



A JEW'S SYNAGOGUE (Etching, 1648) *Here is a picture with the reality of life and touched with the atmosphere of the Old Testament. The Jews, fond of endless argument, are discussing subtle points from the Talmud, far from prying eyes, in a synagogue a stone's throw from Rembrandt's house* (National Library, Paris.)

then in vogue, but he used it with such skill and intelligence, and varied it to such an extent that he gave to it a new technique.

His predecessors, Callot and Basse, imitated engravers and employed a fine, clear method. Each line was as thin as possible, whether it was outline or shadow. Rembrandt in his very first sketches with the steel tool had transformed this line method into a light and graceful mass work. Then gradually he discovered that the plate gives an extended scale of values, which affords an artist scope for unlimited gradations. So he skimmed over or worked heavily upon the copper; increased his tangled lines and



PORTRAIT OF JAN CORNELIS SYLVIUS (Etching, 1646) *This pastor, renowned for his knowledge and grace, was Saskia's uncle and guardian. Rembrandt drew and engraved him several times.* (National Library, Paris.)

used any method he could think of. He poured acids one on top of the other, and sometimes he used none at all. He obtained varying effects with an engraver's tool, a diamond, an eraser, and even pumice stone, with skill that defies the analysis of the greatest experts.

The etching of Jan Six in 1647, had already astonished connoisseurs. "Christ with the Sick around Him," that took him long days and nights during 1649 and 1650, became still more famous, and the popular name for it, "The Hundred Guilder Print," shows the high price offered for it by amateurs.

From this time

onward he knew how to produce transparent darkness, vivid and radiant light, and he was able to produce on a few square inches the most wonderful, strange and pathetic visions.

He had but one more thing to do. That was to find a more direct way of expressing

REMBRANDT'S SECRET Henceforth, whether he painted, drew or engraved, Rembrandt had no more to do with penmanship, this weakness of semi-artists, even in those who least suspect it. He never allowed his hand to construct elegant arcs of circles, mechanical work fit only for the



CHRIST PRESENTED TO THE PEOPLE (Dry point, 1655) ▯ First sketch before the final magnificent print was finished. Afterwards the artist did not hesitate to efface the picturesque crowd in the foreground to make the central scene more imposing. (National Library, Paris)

himself in this branch of art. This he did for his new method was wide-sweeping, rough and masterly. His master-pieces in which the effect is all the more striking because the style is simple and freer, are the "Little Tomb" and "Faust" of about 1652 and "Christ presented to the people" finished in 1655.

lazy and unintelligent. His hand found nothing too difficult, but it worked only under the orders of his eye and mind.

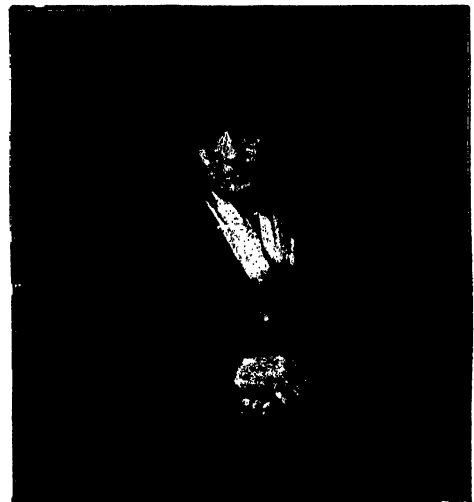
Whilst material difficulties were pouring in on him, whilst sitters were hesitating to give him commissions and practical business men were quarrelling over his possessions, he was bringing out in his works, in a new strong style,



CHRIST PREACHING (Etching, 1652) *For a long time, through some mistake, this print was known as "The Little Tomb," a title that conveyed no meaning. The varied and natural attitudes of the figures will at once be noticed. There is an air of unity and freedom in it. (National Library, Paris.)*



DR. FAUST (Etching, 1652) *The Doctor has evoked the secret sign. (National Library, Paris.)*



PORTRAIT OF AN OLD WOMAN IN A BLACK HOOD (Painting, 1654) *Old people deep in thought were dear to Rembrandt. (Hermitage Museum.)*

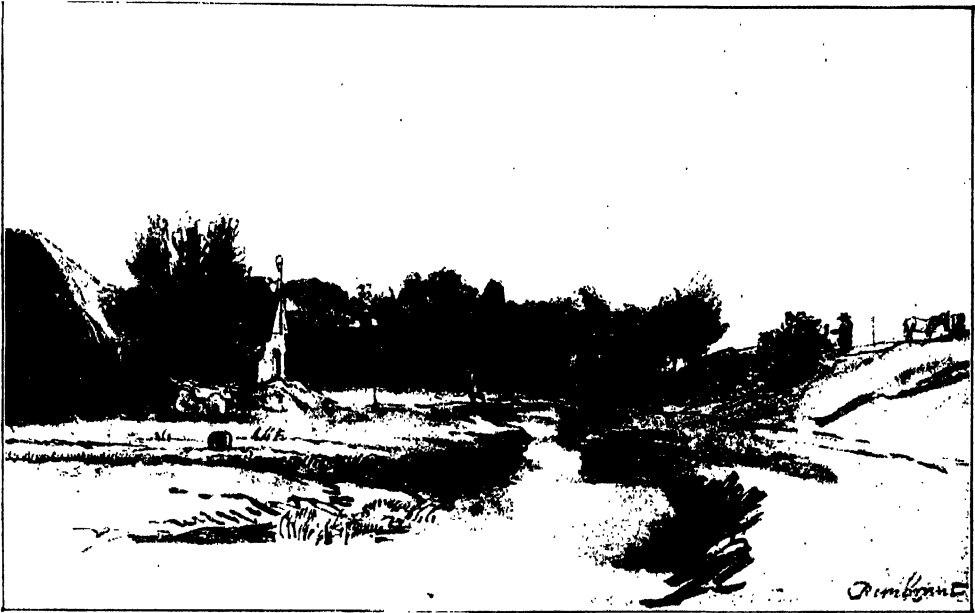
this splendid note, so deep, serious, rich, powerful and restrained, which intensified the stream of gold that the Lord has given to the humblest of his creatures; that magnified the secret and exquisite harmonies that He has reserved for the thoughtful, for those who take no part in useless agitations and who have no mean ambitions.

Around him, his pupils Fabritius, Furnerius, and Hoogstraten tried to discover the secret of his genius and argued endlessly about fundamental rules, about the order in



THE DESIGNER (Etching, about 1641) *∅* The intense observation of the model, that is the secret of all works of art, is here shown. (National Library, Paris.)

which the "noble things of nature," should stand. Hoogstraten overwhelmed him with questions as to the why and the how. Rembrandt, never a great talker, told him: "Try first of all to draw what you understand; you will have plenty of time later to find out what is now hidden from you." At least this is what Hoogstraten said that Rembrandt replied. We think that maybe the young artist added to the master's reply which was probably brief and to the point: "Be quiet and get on with your work."



LANDSCAPE A DUTCH SCENE (Pen, washed with sepia and Indian ink) *A stream hollowing out its bed as it winds across a plain, under a serene and cloudless sky. (British Museum.)*

CHAPTER IV

HIS LAST YEARS

TITUS'S INHERITANCE *♦ ♦* It was not Rembrandt's fortune only that was swallowed up when ruin came, for he had failed to carry out the mission entrusted to him by Saskia, and had compromised that of Titus as well.

The child was the sole heir of his mother's fortune. When Saskia, shortly before her death, had dictated her will to the lawyer, she had given to Rembrandt the use of this fortune on condition that he did not marry again. She also confided to him alone the care of their son and totally excluded the Chamber of Orphans, begging them to refrain from jurisdiction in the matter. Rembrandt was not obliged to furnish an inventory or to give any legal security, "the testatrix having perfect confidence in him, knowing that he will carry out conscientiously her last provisions and will look after her fortune in the best interests of the minor."

Rembrandt's bankruptcy had transferred all his power to the Chamber of Orphans. Jan Verwout who was first made the guardian of the child carried out his duties very perfunctorily. He was replaced to the ward's advantage in April 1658, by Louis Crayers.

The new guardian began at once to act on behalf of Titus and claimed for him the sum realised at the sale. He was too late, for Cornelius Witsen had rightly been paid first, and so Van Hertsbeeck and the relations of Thijsz could not be prevented from taking their share. Added to this, Rembrandt had for a long time refused to furnish an inventory and when he did so, Saskia had already been dead for several years and so the goods were liable to be seized. He assessed his property at 40,750 florins. To try and verify the amount the guardian called various witnesses. Dealers and experts gave opinions as to the value of all the household had possessed. Former clients



PORTRAIT OF TITUS VAN RYN (painting, 1655) *☞*
The child is here 13 or 14 years old. His father loved to paint him in gay attire. (B. Altmann's Collection, New York and Paris.)

told him of the high prices they had paid for the painter's pictures. The Jury before whom this evidence was laid, must have given some credit to it for on May 5th, 1660, Isaac van Hertsbeeck was ordered to give back to Titus 4,200 florins. It took five years before they could get the sum named out of the Jew, but eventually he paid it all.

It was not because he was lacking in fatherly love that Rembrandt had so neglected his business affairs. His pitiless eye always softened when he gazed upon his son, and if ever he tried to soften his style and make it pleasant and pretty, it was when he was painting the winsome girlish face surrounded by the chestnut curls. In 1655, when the child was fourteen, we see him wearing a lace vest, a hat with a crinkled brim and a white feather, with big pearls hanging from his ears, looking just like a prince charming. Naturally the great man wanted him to be a painter. It was not an easy task to be important beside such a father. He may have had some taste and talent but he never became a good painter, for no picture by him has ever been discovered. He may not have had any inclination to follow in his father's footsteps.

To judge by the peaceful way in which he lived with his father he must have had a very good nature.

When he was sixteen, Titus went to a lawyer called Spithaf, to have a will drawn up in his father's favour, and a few days later he confirmed and signed it. He made his half sister Cornelia, the sole heir to his money and expressed in almost the same terms as his mother had done, what he wanted his father to have, forgetting that in this way he had nearly lost all his mother's fortune.

Rembrandt was to enjoy a certain income as long as he lived. He could even realise the capital if he was in great need. Titus stated that he trusted him to do his duty in this respect. His sole stipulation was that none of the money should go to the creditors. In the case of Rembrandt's death this income was to be shared between Cornelia and Hendrickje and the latter was asked not to marry again.

TITUS AND HENDRICKJE *☞ ☞*

This was not the unpremeditated act of a child, persuaded into it by his father. Three years later he and Hendrickje combined together to keep the great artist free from creditors and to ensure his future comfort.



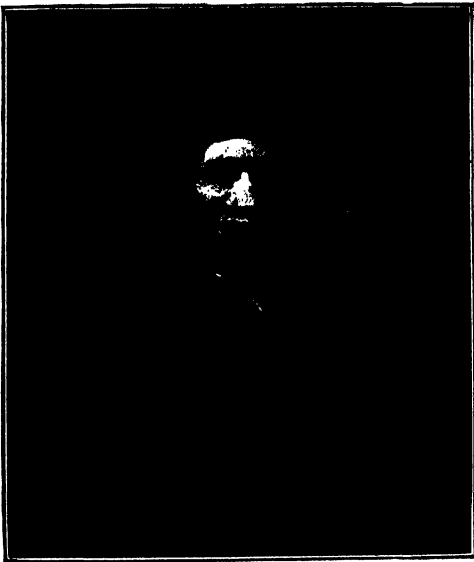
TITUS READING (Painting, about 1657) *☞* *At this time creditors were disputing the fortune that Saskia had bequeathed to the child. (Vienna Museum.)*

On December 15th, 1660, they entered into partnership as dealers in pictures, engravings, etchings, wood cuts and curiosities including engraving blocks, a business they had already started some two years before. Each partner agreed to embark his whole fortune in the venture, and each was to be part proprietor of the stock-in-trade, and to make an equal division of profit and loss. But "as it was indispensable that the partners should have the help and advice of a third person, and as none was so capable of directing them as Rembrandt," it was further agreed that he should live with them, receiving board and lodging in return for his services. His rôle was to be that of the expert. He was to reserve nothing that he might buy, but all was to belong to the partners as did the actual stock.

Rembrandt witnessed the drawing up of the contract by the side of his son, but the father was now the ward. "As he was bankrupt and had had to forfeit all he owned he had to receive some help. He therefore stated that he had received 950 florins from Titus and 800 from Hendrickje, sums that he would pay back as soon as he had earned something by his brush. He gave as guarantee all his future pictures."



HENDRICKJE STOFFELS AT HER WINDOW (Painting, about 1659) *■ Thirty years old, Hendrickje, combined with Titus to earn money, to save Rembrandt from worry and care. (Berlin Museum.)*



PORTRAIT OF A MAN HOLDING A STICK (Painting, 1657) *■ This unknown man has more admirers than many famous men, for no one has painted a more realistic and virile portrait. (Louvre.)*

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If the artist could no longer count upon an income from his work, it was not because his pictures had lost their market value. On August 30th, 1660, Adrien Banck sold, for 560 florins, a "Suzanne" for which he had paid 500 florins. Such a figure it must be admitted is exceptional after this date. If in spite of the protective measures taken by Titus and Hendrickje, Rembrandt's worries never seemed to end, it was because the artist had not changed and was as stubborn as ever, when confronted with commissions or with work that had to be done to bring in ready money. To make him sign a contract as to when a work was to be delivered was a sure guarantee that that work would never be finished.

REMBRANDT IN DIFFICULTY AGAIN. THE CLOTH MAKERS' COMPANY *■ ■* On October 27th, 1662, Rembrandt was in such difficulties that he sold the burial vault he had bought for Saskia.

It would take too long to relate all the troubles amid which the artist continued to work ; to tell of the promises to deliver pictures that were



REMBRANDT IN WORKING CLOTHES (Pen drawing) *A few lines drawn carelessly and we see the master himself before us.* (From The Amsler Ruthardt Editions, Berlin.)



REMBRANDT WITH GREY HAIR (Painting, 1659) *Henceforward it was not honour but freedom that he sought.* (Bridgewater Gallery, London.)

never kept; to describe the compromises, borrowings and contrivances he had recourse to; to enumerate the law-suits and arbitrations in which he became involved or to name the masterpieces he gave as pledges to money-lenders.

Rembrandt was utterly defenceless, for the good Hendrickje was dead. She had gone out of his life in her usual quiet way. There are no details of how she died; all we know is that feeling ill she dictated her will on August 7th, 1661, and divided her money among the three, Cornelia, Titus and their father in an absolutely fair and just way.

Her name appears once again in a deed dated October 20th 1661, and in this document she is called Rembrandt's wife, a title to which she had every right even if it were not legal. Then silence descends upon the good companion of his evil days.

Soon after her death, Rembrandt took a house in the Rozengracht. This house, for which he paid 225 florins a year, was very narrow and dark, and stood opposite a kind of garden casino called the "Labyrinth."

There or elsewhere it did not matter. As soon as he was up he was at his easel, hastily dressed in a dirty smock, on which as he furiously worked, he wiped his paint brushes to the disgust of the rare visitor. He hardly gave himself time to eat as he stood, a piece of cheese or a red herring, for he wanted to use every minute of daylight.

In his last portraits and especially in the unforgettable canvas at the Louvre, painted in 1660, he is seen, clothes soiled with paint, old before his time, his flesh puffed out, white hair falling from the old silk handkerchief wrapped round his head. His mouth is somewhat grim, yet calm and relaxed, and in his glance shines the serenity of the believer who has touched truth with his finger.

He knew that he had henceforward to walk alone. Amongst those who championed his cause was a poet, Jeremias van Decker, who, in 1667, wrote to acknowledge a portrait and expressed his fierce vindication of the artist, placing him above Raphael and Michael Angelo. "Why can I not celebrate in a worthy manner your practised mind and show to all eyes, despite envy (that infamous beast) your highly original art."

Rembrandt had defended himself against this infamous beast in his own haughty and silent way, through a simple, engraved allegory, representing Genius overthrown and a stupid

gosling triumphing in its place, heralded by the deep trumpets of Fame.

His genius was by no means beaten. More than once in his last years he triumphantly painted immortal masterpieces.

Once even contrary to his wont he undertook a commission, resolved to show how far he had travelled since the "Lesson in Anatomy," the triumph of his youth, and how much greater and stronger he was than when he painted the "Night Watch," at the beginning of his stormy maturity.

In 1661, this celebrated picture known as "The Syndics," was exhibited in the Cloth Makers' Hall. He had accepted the most ordinary of subjects and treated it in the orthodox manner, showing the Directors seated around a table going through their accounts.

He had not written on the canvas as one of his predecessors, Aert Pietersen, did on his, sixty years before, the motto of the Guild. "Keep strictly to your promise, live honestly, give no judgment through favour, hate or personal interest." But he had painted the dignity of these middle-class men with consummate mastery. The perspective which raises the group above the spectator is the only novel feature of the work. There are no accessories, no variation in the costumes, and yet at the first glance we are fascinated by the extraordinary reality of the scene. The six portraits are boldly painted and yet they are of an unequalled simplicity. There is no work in the world that is saner, severer, more forcible, or executed in a more masterly style.

At this period his sight was gradually weakening and the artist had to give up his etchings. His painting became at times heavy. Weariness and old age were creeping upon him.

"Saul," painted in 1665, seemed to be a last flash full of a poignant confidence. The painting has an extraordinary brilliance. Those who accuse Rembrandt of not being a colourist can never have seen the gorgeous painting of the turban of the central figure. It is covered with bands of red, orange, turquoise blue and light green, and embroidered in an outstanding gold. But all these qualities are effaced when one sees the pathos of the scene in which the artist has portrayed the emotions of his own soul. The old king has had one of his fits of grief and madness. At his feet young David is playing upon his harp, and as the pure notes ring out, the suffering dies down and a sweet calm descends upon the madman's mind. With an ordinary movement that the artist has made



REMBRANDT WITH HIS HANDS IN HIS BELT (Painting, about 1657) *□ This was one of his favourite attitudes, not very encouraging to unwelcome visitors (Vienna Museum.)*



REMBRANDT IN FRONT OF HIS EASEL (Painting, 1660) *□ Age, disappointments, troubles, have not broken his headstrong faith. The man is ruined, but his genius is at its height. (Louvre.)*

sublime, Saul has taken a cloth and half veils his face with it as he wipes away a tear.

THE LAST SORROW ▯ The consolations that his son brought to the old painter were soon to give way to fresh sorrows.

Titus was now the real head of the family. On June 19th, 1665, supported by the Burgomaster of Amsterdam and by several other important men, he had asked for and obtained a grant from the State of Holland giving him the right to administer his own affairs as though he were twenty-five years of age, and no longer a minor. More than once he had intervened to help his father. In February, 1668, when he was twenty-seven, he married his cousin, Magdalena Van Loo, whose mother Anna Huybrechts had had her portrait painted by Rembrandt. The young couple settled on the Singel whilst Rembrandt remained on the Rozengracht with Hendrick's

bereavements.

And so the greatest artist the world has ever known, passed away, and as far as all mention of it goes, his death passed unnoticed. All that contemporary documents contain is the bare fact recorded in the official register of the Wester Kerk: "Tuesday October 8th, 1869; Rembrandt Van Ryn, painter, on the Roosegraft, opposite the Doolhof. Leaves two children."



THE PHOENIX (Etching, 1658) ▯ *Revengeful allegory. A gosling has usurped the throne of genius. Trumpets proclaim this sad event and fictitious glory blinds the eyes of the onlookers* (National Library, Paris.)



ABRAHAM'S SACRIFICE (Etching, 1655) ▯ *This is one of Rembrandt's favourite subjects—conflict between duty and love* (National Library, Paris.)



THE SYNDICS (Painting, 1661) *Six life-size portraits, admirably balanced, full of life and light, that are expressed with the greatest simplicity. According to Fromentin this is Rembrandt's final style. (Amsterdam Museum.)*



A PATH AT THE EDGE OF THE WATER (Pen., washed with sepia and Indian ink) ∅ (The Duke Devonshire's Collection at Chatsworth House.)

CHAPTER V

FAME AT LAST

CRITICS OF THE 17TH AND 18TH CENTURIES ∅ ∅ In 1752 the Marquis of Angers had the extraordinary idea in his book, "Critical Reflections on the different Schools of Painters," of contrasting Rembrandt and de 'Troy. He criticised the former very adversely and finished with these words: "De 'Troy has shown that he had real talent. In Allegory and in ordinary painting he undoubtedly excelled Rembrandt."

Evidently the Marquis in question was not a great critic, but even in the best writers of this time we find praise followed by careful reservations. These ideas on art were so unanimously held that to cite individual opinions would only mean repetition. We shall therefore give a general survey of the criticisms of this period.

All were agreed that up to a certain point, Rembrandt was the equal of Holbein, Titian and Raphael. They recognised with Roger de Piles (1699) that he painted "many portraits with a vigour, a simplicity and a truth that are astonishing and which, far from comparing unfavourably with the work of any other painter,

often show the weakness in works of greater masters."

They were all unanimous in declaring that his use of light and shade was perfect, that he knew everything there is to be known about reflection, and that his treatment of these was masterly.

All the more unexpected and touching is the wealth and picturesqueness of his invention, his gift for portraying emotion and his natural style which made him the finest painter of the soul. They spoke of his mysterious power and magic.

They admitted that Rembrandt was highly endowed. He possessed to a high degree, the innate qualities and the natural gifts that make the artist, but alas, genius is not everything. There must also be training and Rembrandt had deplorably little of it.

He was of Flemish origin, an inhabitant of the Netherlands. Piles stresses this when he says: "Because with his milk he imbibed the tastes of his country, because he had been brought up amid gloom and heaviness, because too late he discovered a more perfect truth than the one he had expressed, his works follow

his outlook, in spite of the good seed that he had within him. Therefore Rembrandt had neither the taste of Raphael nor that of the classical painters; he had no poetic thoughts, no elegance in his drawings."

That was the one reproach. Powerful art no doubt but still the art of an uneducated countryman. They quoted sadly his inventions of nature (especially one dog in a picture of John the Baptist, an animal that only existed in Hoogstraten's imagination). They were grieved when they thought of his teaching and they quoted at every opportunity these comments made by Andries Pels, a mediocre Dutch writer (1681): "He chose not the Grecian Venus, for his model, but a washer-woman, a farm-servant. Such models he reproduced in every detail, flabby breasts, distorted hands, even the ridges formed by the bodice round the waist, and the marks of the garters about the legs."

And if he lacked the good taste which is learnt only in fine society, he sinned equally against all rules taught in Academies. He constantly erred in his ideas of anatomy, proportion and perspective. At times he was uncertain in his design and it was solely to avoid diffi-



PORTRAIT OF CLÉMENT DE JONGHE (Etching, 1651) *▀ This strongly defined portrait is that of a famous publisher in Amsterdam, who traded also in curios. His collection contained many of Rembrandt's engravings. (National Library, Paris.)*



PORTRAIT OF JAN LUTMA (Etching, 1656) *▀ A celebrated goldsmith, carver and ornament-maker. This portrait, so skilful and true to life, is a fitting tribute to the sitter, who was also a great admirer of engravings. (National Library, Paris.)*

culties that he threw his backgrounds into such deep shadow. He had no knowledge whatever of history, and in defiance of learned men he dared to paint Martha, "cooking cakes on a Liège stove, standing in front of a Dutch fire-place!"

On one point opinions differed, for the most liberal after having quoted the great names of Titian and Van Dyck, did not fear to hail Rembrandt as the king of colourists. To the detailed analysis that de Piles gave of his methods we can but add the words of the painter Anthony Coypel: "The works of Rembrandt that look the heaviest and the boldest in execution, are the result of infinite care and are painted with as pleasing and as round an effect as are those of Correggio which have no rugged surface."

But the followers of Poussin never forgave him his scorn for smoothness and polish. In vain were they told that the artist once said, "I am a painter not a dyer." They were always suspicious of canvasses, which give "a good effect at a distance," but which close to, disclose "every separate colour, each distinct mark of the brush, and have such thick masses of paint on them that a face at close range

seems a terrible thing" (Felibean 1684). De Lairese, who in his young days had been rash enough to believe Rembrandt "unequalled in colour, light, truth and originality," acquired more aristocratic tastes in 1714, and said of the painter's colour: "it is too red; the shadows are too warm; it is put on as thick as mud."

SOARING OF PRICES

All the narrow-mindedness of society people, all the disputes of theorists, could not prevent Rembrandt's works from gradually winning their rightful place. Prices at sales or in inventories give us proof of this.

There was no appreciable drop in prices until the last years of the 17th century, when



WOMAN SITTING IN FRONT OF A STOVE (Etching, 1658) *This is one of the figures so disliked by the critics of the Conventional School for its bold sincerity This is the very reason we admire it* (National Library, Paris.)

prices paid were lower than those given for pictures by Wouwer-mann and Porcellis. In 1702, Wybrandt de Geest, grand-nephew of the artist stated: "The ignorance of so-called connoisseurs on the subject of the powerful and splendid pictures of bold Rembrandt was such that for six stivers (6d.) one could buy one of his portraits. Shortly after, however, the same picture fetched 11 florins, and now several hundreds of florins must be given to acquire these proud paintings."

Indeed in 1703 a painter Rigaud, who was about to marry made an inventory of all his goods. He possessed no less than seven

Rembrandts, priced by their owner at prices ranging from £3 5s. to £32. This latter was



THE GOOD SERVANT SETTLING HIS ACCOUNTS (Pen drawing) *A piece of bamboo shaped with a pen-knife enabled the artist to draw these full, firm lines.* (Bonnat Museum, Bayonne.)



THE MILKMAN (Dry point, about 1650). *Drawing directly on the copper plate without the use of acid, a velvety black and a delicate grey can be obtained. Our engraver was one of the first to use this method which he frequently employed in his later life* (National Library, Paris.)

the highest price in included pictures by Jordans, Titian and Veronese and in which Rigaud's own pictures were marked at an average price of £12 10s. od.

Louis XIV had only one Rembrandt in his study. His successors had to pay dearly for his stupidity. The price of the "Miller's Household," now in the Louvre, rose from £72 in 1701, to £218 in 1768 and even fetched £685 in the middle of the Reign of Terror, when the goods of the Duke de Choiseul were sold.

This rise in price continued steadily in the 18th century, but even then the highest prices were not reached. £1,050 was the price paid in 1792 at the sale of the goods of the Duke of Orleans, for the "Cradle," which is to-day in an English collection. But that is not very high considering the prices given in the following period.

he collection which Rubens, Van Dyck,

To gain an idea of the steady rise in price in the 19th century, we can follow the fortunes of



PORTRAIT OF A WOMAN AT HER WINDOW (Pen and wash) *Rembrandt's most rapid sketches are so exact that their effect is better than many a finished picture. (From the Amsler Ruthardt Editions, Berlin.)*

one. The "Gilder," which is now in New York, fetched £200 in 1802, then £600 in 1836; £1,040 in 1854, £6,050 in 1865, £8,100 in 1884 and finally £16,000 in 1888. This last figure even before the present chaotic conditions of the money markets was not very striking. £40,000 was paid for a picture quite a long time ago. In 1911, the "Mill," in Lord Lansdowne's collection was bought by an American for £100,000.

It was the same with the drawings, but especially with etchings. It must be said at once that the critics who assailed the painter had never at any time had anything to say against the engraver. Experts like Gersaint or Mariette may dispute the fact in vain. Rembrandt was even for them the king of etchers, whose throne is supported by the prices given

for his prints. The time is very far distant when Rembrandt bought back his own prints to keep their price at a reasonable figure. The sums of 20, 30 and 100 florins thought so high in his life-time were soon surpassed.

To finish with all this arithmetic we will quote the prices paid for one of his celebrated works, only a second copy at that, of Jan Six. These rose steadily starting at £26 10s. od. in 1754, £28 15s. od. in 1786, £75 5s. od. in 1847, £140 in 1853, £210 in 1860, £680 in 1877, £2,800 in 1909 and £3,080, not including

THE ENTHUSIASM OF THE ROMANTICS ¶ In Taillasson's "Observations on some Painters," published in 1807 we find a new note. "Many people regret that a man with such great gifts had not travelled, had not seen the fine, old models in Italy. It is said that had he done so his style would have been loftier, his drawings nobler and more correct. Indeed that is just what would have happened, and one ought to be very thankful that he never left Holland. Had he done so he would undoubtedly have lost some of that peculiar



ABRAHAM ENTERTAINING THE ANGELS (Painting, about 1640) ¶ *The Patriarch is told by the celestial visitors that Sarah will bear him a child. This picture was first assigned to the master's last period, but its somewhat flowery style dates it as earlier. (Hermitage Museum.)*

costs, in 1912. What would the first copy have fetched had it been on sale?

One can safely say that in a hundred years the prices of these etchings had doubled, and that like his drawings and paintings in two hundred years their prices had increased a hundred-fold. This is far above the usual rate of increase and must have been caused by the public taste rising to Rembrandt's level.

and personal vigour that excites so much interest. He would perhaps have painted better-dressed and prettier women, but he would not have created that magical world that interests everybody, as fairy stories interest children."

Further on good Taillasson wrote a few hesitating criticisms but in the page on Rembrandt that C. Josi wrote in 1821, we do



A VILLAGE WITH A SQUARE TOWER (Etching, 1650) ▯ His plates have often the appearance of hasty sketches. Nothing, however, is lacking, for the whole was thought out before the sketch was begun (National Library, Paris.)



THE DESCENT FROM THE CROSS BY TORCHLIGHT (Etching, 1654) ▯ This is in Rembrandt's best style. A seemingly harsh treatment expresses the great tragedy with infinite feeling and respect. (National Library, Paris.)



THE PRESENTATION IN THE TEMPLE (Etching, about 1654) ▯ In the original the jewels and the embroidery shine from out of the shadows with a brilliance that no reproduction can represent (National Library, Paris.)

not find one single word against the master. "This rare genius," writes Josi, "raised himself out of the narrow circle that masters and rules had drawn for him." At last these famous Rules that had made so many belittle him had fallen on evil days. In the 19th century any opinion that counted was busy laying siege to them. The orthodox school was scorned, and it was now accounted to Rembrandt's honour that he was, as someone said at this time, "the first heretic in art." First of all Rembrandt the man came into his own. For were not all those the characteristics that shocked the courtiers of the 17th and 18th centuries, his proud independence, his distrustful dignity, his scorn of all social divisions and of all worldly respectability, of the artists after the Revolution? Was it not their duty also "to shock the middle-classes."

It was not only in his idea of local colour but also in his passion for collecting that he resembled the tastes of our own time. Did Theophile Gautier describe the boudoir of Albertus or the house on the Breestraat when he wrote this description?



REMBRANDT'S SON, TITUS (Painting, about 1657) ▯ *This haunting and passionate portrait of the son the artist loved, and lost eight years later, is one of the world's great masterpieces of portrait painting* (Wallace Collection.)



REMBRANDT IN LATER LIFE (Painting) ▯ *In this picture, although his face is battered by time, he is still seen as a penetrating reader of life and an eager actor in it* (National Gallery).

"Lacquer, Japanese vases, china and porcelain figures,
Pagodas of gold covered over with bells.
Fine fans from China, too many to describe.
Cuchillos, Malay knives with a sharp curved edge,
Long daggers and swords with engraved sheaths.
Muskets and tinders, blunderbusses most rare;
Helmets and breast plates, piles of weapons and shields,
All bent, full of holes, rusted and eaten right through.
A thousand things, all useless; but what fine colours they show.
Turkish dresses and doublets of old;
Vials, psalters, and instruments that could never be played,
In this den, this museum, this boudoir."

Charlet, too, followed Rembrandt when he gave to his pupils to copy in lieu of antiques, helmets and old armour draped in velvet and silk.

Rembrandt's technique is just as modern



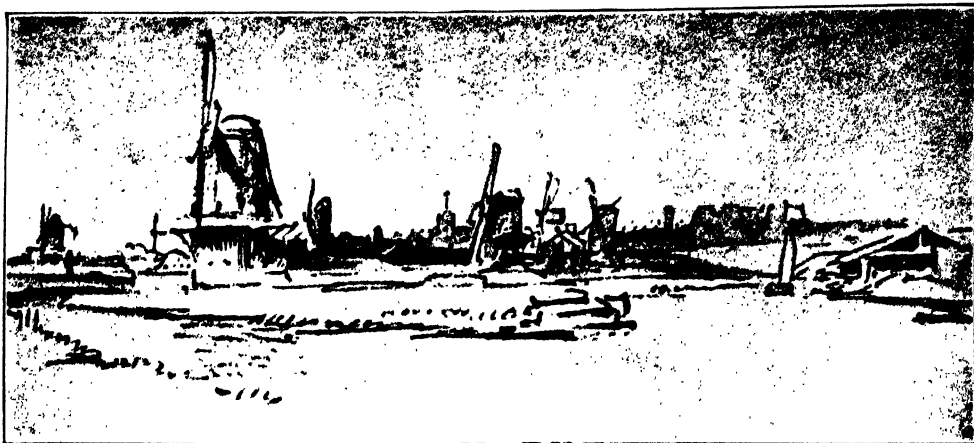
THE THREE CROSSES (Dry Point, 1653) *• This is Rembrandt's most romantic picture. The contrast between the light and the darkness gives a sinister yet magnificent effect. The engraver drew no preliminary sketches for this print. (National Library, Paris.)*

as his tastes. The alert, bold shading of his first rough sketches became the basis of "free" drawing. The simplification and the surrounding of outlines of his last period, his form built up of interior lines and by splashes of colour, are the rules in drawing followed by Delacroix, Daumier and many others. Ask Decamps, Diaz, Dupré, Courbet or Monticelli if they find the thick paint and the rough-rugged texture of his painting, heavy and clumsy! Are not the gradation in tone and the juxtaposition of bold colours that the eye blends for itself at a certain distance, the creed of our impressionists and their successors who have carried them to an extreme? The despising of polish and finish was but recently the chief aim of so many false masters who were only too pleased to pass off under this pretext their poor stammering

attempts, for they paraded their poverty as boldness, and their ignorance as genius.

Rembrandt ought to receive full praise also for his conception of painting. "The beauty of this work," said Delacroix to George Sand, "is that it can express ideas that words cannot." Rembrandt's art is at one with the Romantic poets to awaken in us mysterious emotions, never aroused by the too correct, the too intelligible and the too censored language of the classical writers of the 17th and 18th centuries.

His ignorance of a noble and elevated style is now the only reproach left to be dealt with, and by this time we find that this noble style is being laughed at, for nobody is using it, either in allegory or in rhetoric. Victor Hugo exclaims boldly, "I will have no more to do with alabaster, snow and



WINDMILLS AROUND A TOWN (Pen and brush in sepia) *A light and lively picture that modern engravers such as Jongkind or Claude Monet would willingly have signed.* (Former Hescitine Collection—From The Amsler Ruthardt Editions, Berlin.)

ivory, for I dare to say quite simply, this arm is white."

Then shall we say that Rembrandt loved nature too much even when it is ugly? But there are now no barriers between beauty and ugliness. It is the triumph of modern art to bring out the poetry in the commonplace. The new school only abhors what is lifeless and without character. Before the horrors of our modern artists were perpetrated, before the time of Courbet, Flaubert, Manet and Zola the Romantic writers proclaimed the necessity of contrasting the sublime and the trivial and sang of "Sinister Ugolin and deformed Grangousier, broadly grinning as they see the great sorrow."

It is not surprising therefore that during the last century that the enthusiasm of artists for Rembrandt rose to a great pitch.

Theophile Gautier longed for many years to see the "Night Watch" and at last in 1854 he went to Amsterdam. The description that he wrote of the picture is worth reading. Of course he stresses the "peculiar, weird and romantic character of the scene." "The artist," he says, "carries his originality to a point of extravagance and mania without troubling about the critics or the bridling of the middle classes. He dents his paint fiercely with his nails like a lion; his mane gets tangled and he becomes wild and his eyes shine."

And there we must leave Rembrandt decked with the romantic mane for we have

time to quote no more. Everyone is striving to praise him in the highest terms, and discovering in him unsuspected merits. According to the religious beliefs of his followers we find him variously described as a disciple of Luther, and the painter of Pantheism; and according to some he is the Antichrist or a



CHRIST CARRIED TO THE TOMB (Etching, about 1646) (National Library, Paris.)

wise man from the east, or even a fore-runner of Bismarck.

LESSONS OF HIS WORK AND LIFE
 An even more important witness bears testimony to Rembrandt's fame.

Since the middle of the 19th century, cultured men have collected a whole library of documents, articles and books which have given us a wonderful insight into the master's character and work. All we can ever know of him, and more, with a very few exceptions, than his contemporaries ever knew we find in this collection. Through this Rembrandt belongs more to our own time than to the century in which he lived.

Amongst artists who have reached their maturity he occupies an exceptional place, for when a great master is mentioned to-day, it is his name that rises instinctively to our lips. We cannot understand Delacroix's timidity when he apologised for putting the Dutchman above Raphael. To engravers he is a special idol, and to-day as well as in his own time, more than one engraver has

been praised simply because he has imitated Rembrandt's style. The qualities that were so long despised are those we hold the dearest. He awakens in our hearts such intimate and deep feelings that every individual thinks he is the only one to appreciate him and understand him, as he deserves.

True, Rembrandt is a Dutchman and lived in the 17th century. We have already shown what he owed to his own time, just what another painter Lievens owed, but Lievens' success, brilliant though it was, was short-lived.

The famous theory that art is simply a result of environment only approaches the threshold of the problem. Never before has it been so powerless to explain genius. Rembrandt's greatness lies in the very fact that he broke away from his environment and was deaf to everything except to the voice of his genius. To follow that he went on his own way, regardless of all obstacles and bitter opposition, without caring if any were following him, strong in his own convictions, confidently awaiting the final day of judgment.



AN OLD LADY (Painting) *∞* The artist, absorbed in the rendering of character and the conflict of the soul with fate, yet delights in the fragility of linen and lace. (National Gallery.

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REMBRANDT WITH A TRIPLE MOUSTACHE (Etching,
about 1633) (National Library Paris.)

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THE RHINOCEROS ♂ From a photograph taken at 20 yards distance, in East Africa. This species has two horns, of which the foremost is the larger. Note the large ears and the wrinkled skin. The Rhinoceros attains a length of 10 to 12 feet.

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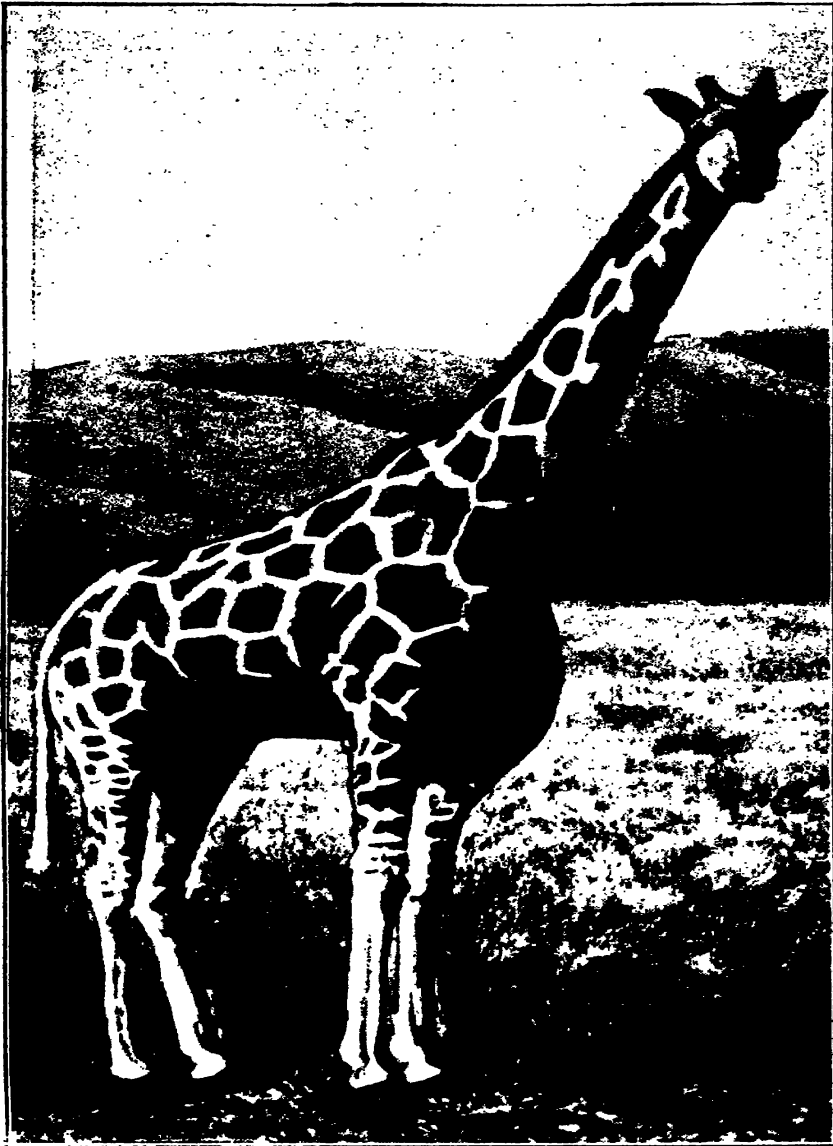
THE PEACOCK IN FULL GLORY ▯ *The Peacock, belonging to the Gallinacea, is a native of Central Asia, introduced into Europe about the time of Alexander the Great. Crest, tail coverts and brilliancy of plumage combine to make him a magnificent bird. Besides the better-known blue-gold and green-gold peacocks, there are white, black and grey varieties. The tail coverts expand to form an enormous fan. (Photo : Reid.)*

ANIMALS OF THE WORLD

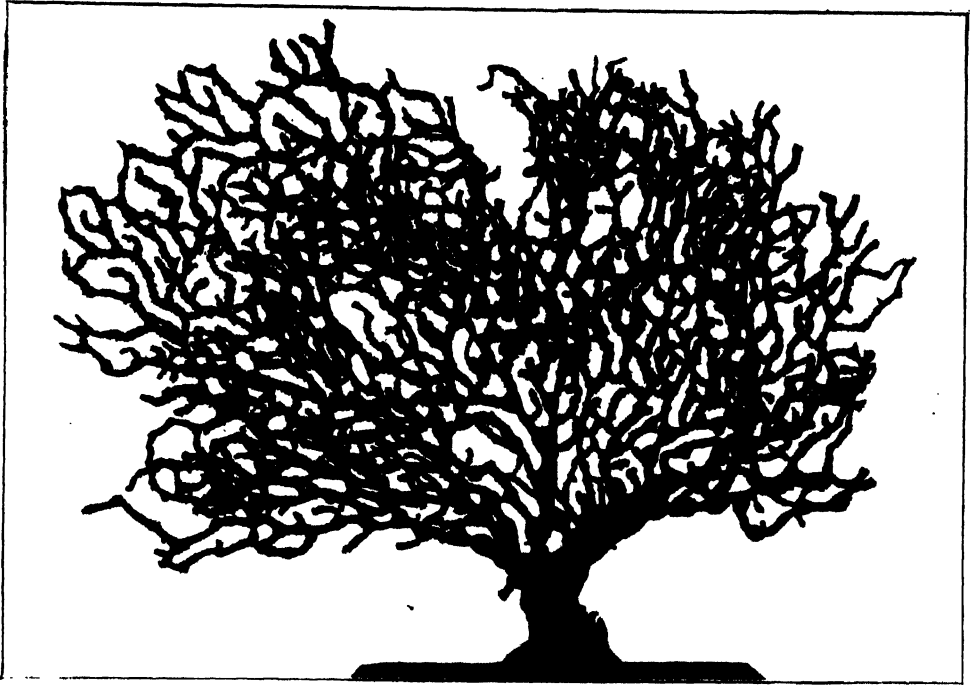
By L. JOUBIN

OF THE ACADEMY OF SCIENCE, PARIS

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GIRAFFE ▯ *The Giraffe is a native of Uganda. In British East Africa special regulations have been framed to prevent the extermination of the species by big-game hunters.*



MELITHEA ▯ A Coelenterata colony. Note the branches

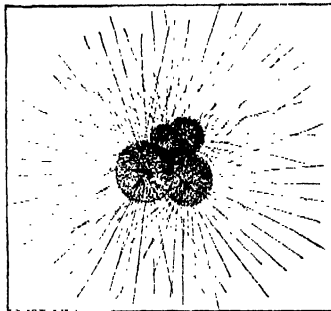
ANIMALS OF THE WORLD

CHAPTER I

FIRST STEPS ON THE LADDER OF LIFE

THE LIVING WORLD ▯ ▯ No one who takes a walk in the country on Life.

a fine summer's day can fail to notice the infinite variety of Life. Brilliant butterflies and graceful birds are flying overhead, squirrels dart up and down the trees, a snake unfolds his coils in a meadow and dragon-flies swoop over a pond in which fish are busily seeking their prey. All these living creatures show profound differences of shape, form and colour, so that at first sight their multifold variety would seem to forbid any idea of

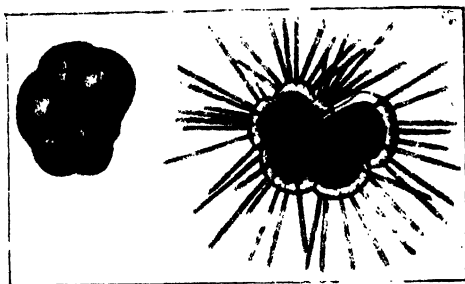


LIVING GLOBIGERINA ▯ The shell is hidden under a protoplasmic bed resembling soap-lather in appearance, but emitting luminous filaments.

But if the walker is of an observant nature he can hardly fail to wonder whether there is any common bond between all the living beings he has seen or whether they have been strewn broadcast over the earth in some unreasonable, haphazard fashion. Further reflection leads him to conclude that this wonderful spectacle is no ephemeral thing, but that all these living creatures are, like himself, the descendants of remote forefathers and that if he



RADIOLARIA ▯ The skeleton, composed of transparent siliceous matter, assumes some exquisite shapes. Most of these innumerable species are visible to the naked eye.



FORAMINIFERA ▯ Left: the shell. After the death of the organism the shell sinks to the sea-floor, where vast quantities accumulate

could delve sufficiently deeply into antiquity he might find traces of their common ancestry. Such traces exist, but they are buried in the larkness of those distant, primeval epochs of which we can form no conception.

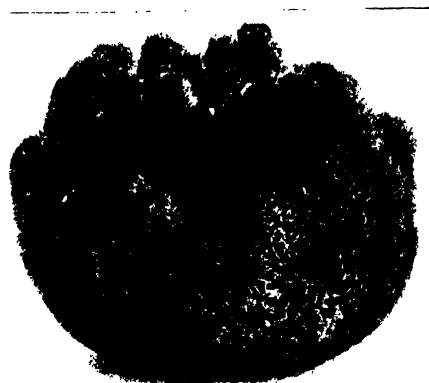
Let us endeavour to guide the steps of our perambulating philosopher. Perhaps we may be able to furnish him with the thread which will lead him through the labyrinth of Life. Avoiding, as far as possible, the complicated technical terms which confuse, and the dull, dry matter which repels, we must present our facts in the simplest fashion, if we are to furnish an attractive sketch of the wonders which modern science can show us.

The starting point of our rapid journey through Nature's world is the inert matter which is capable of transformation into living organisms. Physics and chemistry teach that such a transformation can only take place in water at a very low temperature, where certain inorganic elements, Colloids and

Albuminoids become able to form accretions and to multiply by dividing themselves.

CELLS ▯ ▯ In its simplest state this primal living matter resembles a small speck of soft jelly. In the depths of the sea it hides itself from the light of day.

But gradually this organism becomes more complicated. It acquires a nucleus and an outer envelope, thus becoming a Cell. There are two main forms of Cells; some of them persist as isolated entities, while others associate themselves with their kind. The isolated Cells are known as Protozoa, of which there are countless varieties that never pass beyond the unicellular stage. But there are other Cells which become adapted to various functions and thus are able to constitute the bodily organs of other living entities.



A SPONGE ▯ The living matter has been removed, leaving only the fibrous tissue of cylindrical tubes



ANOTHER SPONGE ▯ This type, a native of the Bahamas, has a coarser tissue than the one shown in the preceding illustration.

PROTOZOA
It is extremely difficult to form an accurate classification of these minute organisms, and it has therefore never been decided whether many

of them belong properly to the animal or the vegetable kingdom. Holding no brief for either theory, we will content ourselves with giving a few examples of them.

As already stated, the simplest forms are mere specks of living jelly, but there is one group capable of secreting a fascinating little shell which forms its home. These denizens of the sea are known as *Foraminifera*. When life has become extinct, the useless shell sinks to the sea-floor, where such shells accumulate in quantities vast enough to form an immense submarine carpet. This process has continued since very remote periods and plays a large part in the formation of the various strata which form the earth's crust. Another group, the *Radiolaria*, millions of which are found in tropical seas, effect the transformation of chalk into flint. Their shells are geometrical structures of exquisite shape.

A COLONY OF HYDROIDS ☐ They are water-dwellers, living a fixed



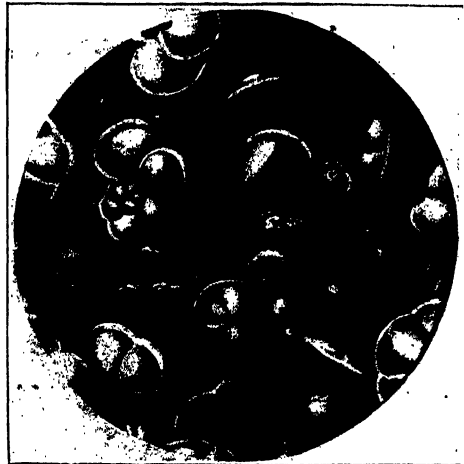
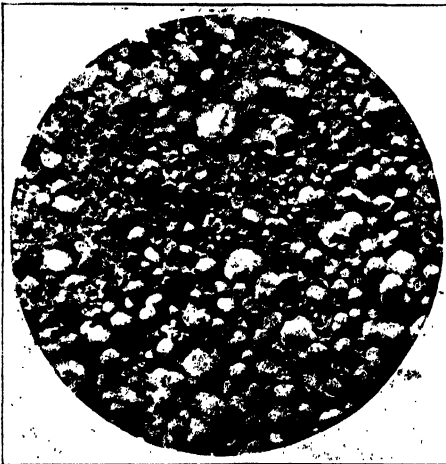
Worthy of mention is also the vast tribe of *Infusoria*. Some of these water-dwellers are known as *Flagellata*, being equipped with long lashes by which they affix themselves to various objects. Certain of them are harmful parasites, bearers of sleeping sickness, yellow fever and other diseases. The *Noctiluca* are luminous, and their light illumines the sea.

Other parasitical forms cause fevers and malaria when injected into the blood of human beings by the bites of certain mosquitos.

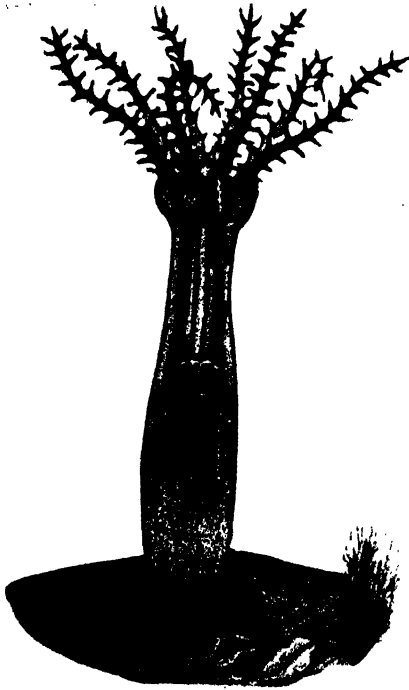
Various unicellular Protozoa from large colonies, thus representing a transition stage towards the multicellular organisms constituting the animal kingdom. These are called the *Metazoa*.

METAZOA ☐ ☐ Here the cells, known in their isolation as Protozoa, have united to form tissues, sometimes in the shape of thin layers, as in the case of the Epithelium, an

existence on the sea-floor. They reproduce by means of swimming Medusæ.



FORAMINIFEROUS SAND ☐ This sand covers the ocean bed to a depth of several feet. Right: enlargement showing the shells of which the sand is composed



ALCYONARIA (*Marteia elegans*) ▯ ▯ An individual specimen of a type which forms very large colonies.

intestinal lining, and sometimes as compact masses (muscles).

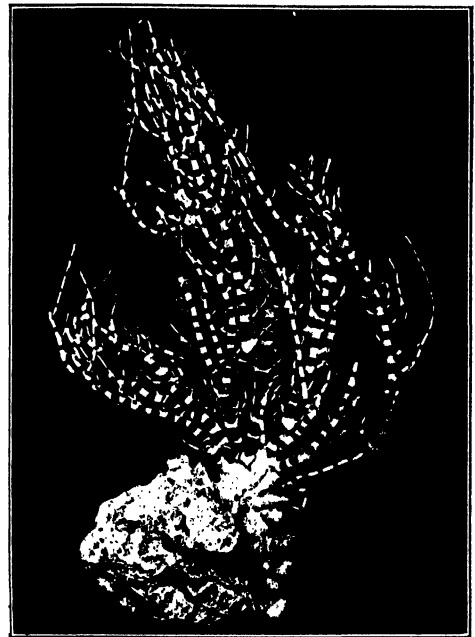
Among the Metazoa we find organisms such as the Sponges. For a long time scientists were uncertain whether Sponges belonged to the animal or the vegetable kingdom, but it has now been ascertained that they are tissues, oviparous animals. Their larvæ swim freely in the water before finally attaching themselves to the ocean bed. They are to be found in all seas, but only a few fresh water kinds are known. The domestic article known as a sponge is merely the skeleton of the animal, when the soft, perishable matter has been eliminated. These flexible sponges are, however, an exception to the general rule, as the majority possess calcareous or siliceous skeletons composed of innumerable thin threads like pliant, transparent glass. Some of these surpass in grace and delicacy the finest specimens of lacework, but their sole service to man is the adornment of his museums, only the flexible sponges possessing a commercial value.

Our next step leads us to the form of Life ordinarily known as the Animal Kingdom.

COELENTERATA ▯ ▯ Here it becomes necessary to create some order in this immense world before proceeding to enumerate its principal divisions. Seeking the most simple type of the Metazoa, we come into contact with a little being which may be found in any pond—the Hydra or Fresh Water Polyp.

Let us imagine a bag opening at the top, with walls composed of two cell-beds, the outer serving as the skin, while the inner forms the intestine. A thin layer of amorphous matter divides and supports them. Hollow tentacles surround the mouth of the bag; the other end, which is closed, is firmly fixed to some water-plant. The waving tentacles are the food-providers; they capture floating particles, and convey them to the interior of the bag, where they are digested, the waste matter being afterwards ejected from the mouth.

Here we have the basic type of an immense family, the COELENTERATA, all constructed on the same main plan, but subject to infinite variety of detail. Many Coelenterates form colonies, the individuals being called polypes. All are water-dwellers, the majority of them



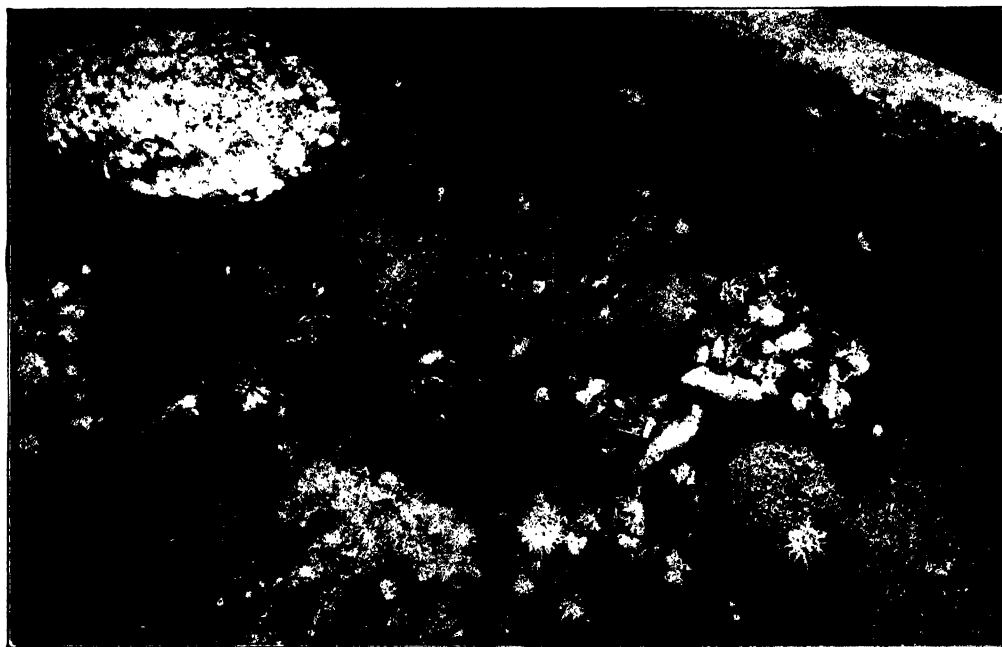
ISIS HIPPURIS ▯ Skeleton formed of alternating calcareous and corneous rings, containing living organisms, which emit light in the depths of the seas.



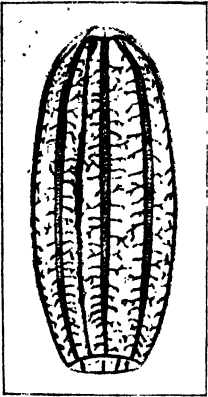
MEDUSA (enlarged) ♀ The swimming offspring of the fixed Hydra.



HYDRA ♀ Seen fixed to a fresh water plant in a pond.



ACTINIAE. ♀ A flourishing colony of Actiniae in a rocky pool.



BEROE OVATA ♀ A transparent, luminous organism, which propels itself by means of comb like paddles.

The life history consists of a regular series : polyp, medusa, egg, larva, polyp.

are denizens of the sea. They reproduce by a budding process and the offspring, except in Hydra and a few others, remain to form a colony of several hundreds. Intricate canals form a system of communication between the different parts of the colony. At times minute, transparent creatures called Medusæ are budded off and swim away. These medusæ are either male or female. From their fertile eggs larvæ issue, and later these larvæ anchor themselves to the sea-floor and produce a new colony.

delicately shaded as the finest Venetian glass. But beware of touching them, for their skin is full of stinging filaments which cause a nasty itching rash on the hand of the rash person who disturbs them.

Like the Hydroidea, the Siphonophora reproduce themselves by the instrumentality of Medusæ.

A curious variation from the fundamental type is known as the *Acephalæ* — large Medusæ, which may be seen swimming in vast herds. These creatures form a huge mass of jelly, to which is attached a number of tentacles, which attain a length of several



PELAGIA NOCTILUCA ♀ A luminous Medusa which forms large colonies in marine plankton.

SIPHONOPHORA ♀ ♀ Here we have a more complicated form of life. Let us imagine a colony of Hydroids which has decided to abandon its fixed abode and starts to swim away. The various units of the group undertake definite functions, some assuming the task of fishing, while others digest the food. A third group is ready to reproduce, while a fourth is prepared to transport the colony by swimming. Such are the *Siphonophora*, which may be truly numbered among Nature's miracles. They are transparencies which float on the sea's surface, sometimes attaining a length of several yards, and their colours are as



ARBORESCENT GORGONID ♀ Note the small polyps on its branches.

yards. The *Acephalæ* reproduce through larvæ which swim freely for a time, afterwards attaching themselves to the sea-floor, where they undergo transformation into a kind of Hydra. These Hydraz split themselves by a process of transverse fission, resembling the removal of one plate after another from the top of a pile. But whenever the topmost section is detached, a new one grows at the base.

We have now reached the most complicated form of the organism known as the Hydra and are therefore at the point where the various species of the animal kingdom diverge. Let us suppose that the walling of a Hydra's body begins to swell internally and that eventually



MADREPORA ▯ Numerous colonies of *Madrepora* flourish in the coral reefs of tropical seas.



CARYOPHYLLIA ▯ The soft parts have been eliminated in order to show the partitions of the calcareous skeleton Found on the British coasts.

six partitions are formed, extending from the mouth to the base of the bag, but with no point of juncture in the centre. If we could imagine a Hydra large enough for a person to stand upright in its interior, he would have above him its mouth and around him these six compartments, separated from each other by lateral partition walls. He would discover a tentacle rising from each compartment, like a chimney, and when he examined the interior of the various compartments, he would notice that they were provided with openings communicating from one compartment to another. But with the exception of these compartments, he would find nothing that was more complicated than the structure of the common Hydra.



MUSSA SINUOSA ▯ A very fine spiny Polyp. (From the Paris Natural History Museum.)

but little from the Hydras in its youth it has six partitions, but as it grows others grow in between them. Twelve and even twenty-four such partitions have been found in an

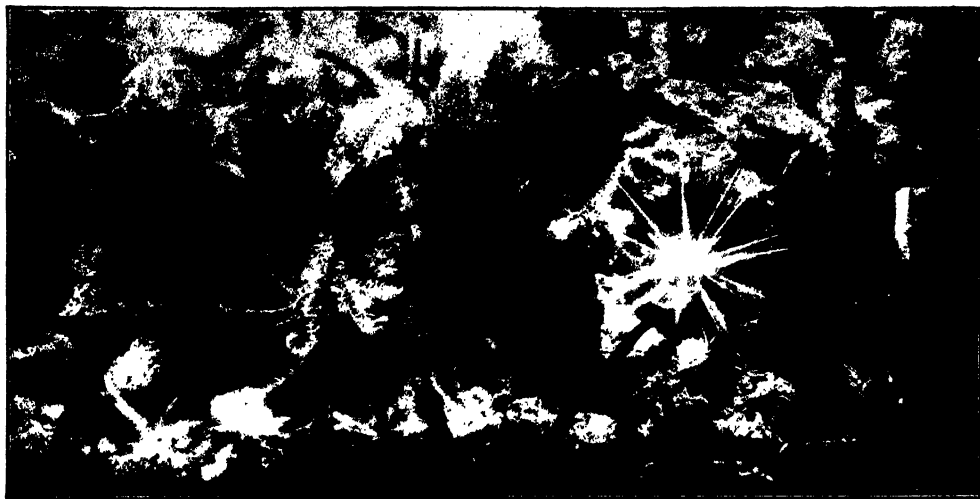
Actinia. The tentacles multiply in similar fashion; the mouth is not an external feature like that of the Hydra, but is sunk in the cavity of the body. When in repose, it is not a round opening, but is closed by the juxtaposition of its two lips, which leave a small aperture at each end for the intake and expulsion of water. The eggs are formed within the spaces of the partitions, and are expelled through the mouth.

It may be noted that the structure of the Sea Anemone is not complicated, but its colourings, shapes and tentacles vary with

the various and numerous species. Resting on a sandy floor or clinging to a rock, the Sea Anemone is an enhancement to any aquarium.

ACTINE ▯ ▯ The *Actinia*, one of Nature's sublimest marvels, is a common object on any European coast, for the name by which we know it is the Sea Anemone. Structurally it varies

CORAL. ▯ ▯ But there is a non-flexible kind of Actinia which secretes a calcareous shell-matter. This forms



SPECIMENS IN THE BANYULS AQUARIUM ▯ *Worms and expanding Actiniae* Sea Urchins, Starfish, Comatulæ, etc. swimming.

a casing which ultimately envelops the base and sides of the body, the whole thus resembling a thimble in which the Actinia resides. This casing covers and hardens the soft partition walls, the organism then being termed a *Coralline*, but as the Actinia reproduces itself by budding, immense colonies of Corallines are formed, the units of which run into hundreds. The general appearance is beautiful and the picturesque effects formed by the branches make the coralline an attraction to any museum.

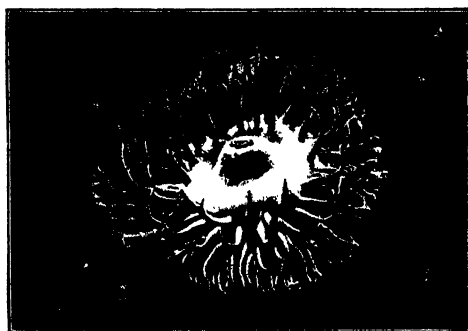
Corals may be found in most seas, where they extend from the surface down to vast

depths. In the warm waters of tropical seas they form huge reefs around the islands. "Atolls" are rings of coral formation, enclosing a central lagoon. The surface of such living reefs is favourable to the existence of many kinds of life and generally shelters a host of animal and vegetable organisms, which thrive in the hot sun and pure air.

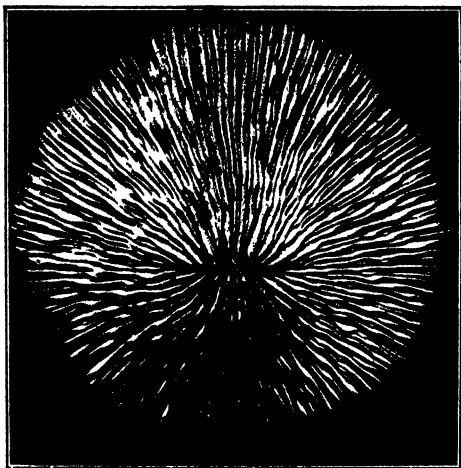
Besides these calcareous Corals, there are other varieties which secrete a pliant substance that afterwards attains the consistency of horn. They present marvellous effect of colour and design, as well as illuminating



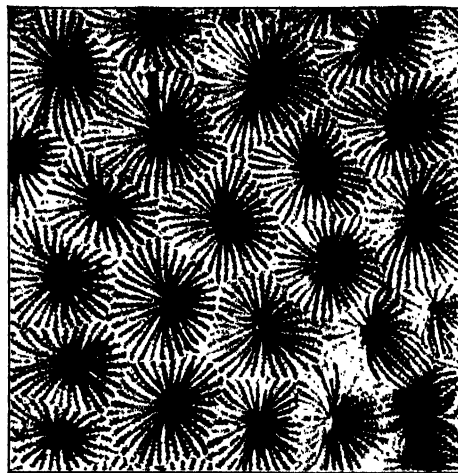
DENDROPHYLLIA RAMEA ▯ A calcareous Polyp. Living Polyps inhabit the tips of the branches which it has formed. Colour: sulphur-yellow. Found at a depth of 1000 feet.



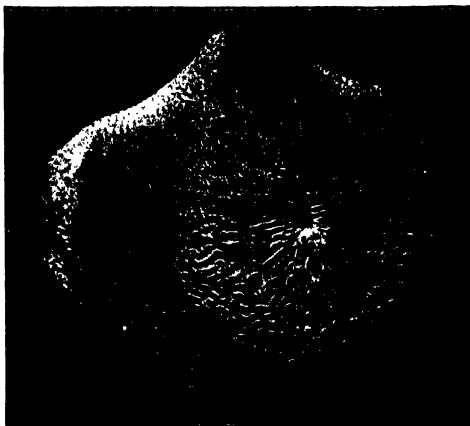
A SEA ANEMONE ▯ When seen expanded in an aquarium, it displays numerous tentacles arranged in concentric circles around the mouth. Hundreds of these may be counted.



A FUNGIA POLYP ▯ The skeleton covered with fleshy matter gives it a resemblance to the Actinia. Found in tropical seas.



ENLARGED PORTION OF A CALCAREOUS POLYP ▯ Note the juxtaposition of the individual units.



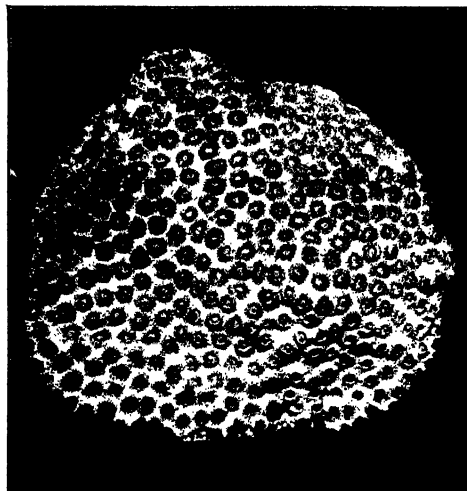
LEPTORIA PHRYGIA ▯ The fusion of the individual units forms the sinuosities. An inhabitant of the Indian Ocean.

the depths of the sea by the vari-coloured lights they emit. *Gorgonids*, *Isis*, *Pennatulæ* (Sea-pens) and *Veretilli* are some of their names. These Corals have eight partition walls and eight feathered tentacles, which never multiply.

Bidding farewell to these beautiful Coelentera, all deriving from modifications of the Hydra's bag, we return to the Actinia as a basis of research into the origin of the more complicated organisms which have

been formed from its simple structure in the course of the ages.

We will try to picture an Actinia which, instead of remaining securely anchored on its base, has been overturned. Its mouth now rests on the sea-floor and its tentacles form a ring of claws which enable it to crawl. The mouth has been elongated, so that its



HELIASTROSA CAVERNOSA, POLYP FORMATION ▯ The separate individuals are distinct entities, united by a kind of cement.



LOPHOHELIA ♂ Coral found at depths extending to 1000 feet in cold seas. The calcareous branches are very hard and resemble porcelain.

shape is now oval; the lips are tightly welded together, except for an aperture at each end for the intake and expulsion of food and water. This state of affairs may be seen in many extant species of the Actinia.

The interior intestine has adapted itself to the changed circumstances and is now connected by a tube with the two openings;



POCILLOPORA ♂ One of the commonest types found in coral reefs.

it is also welded to the formerly incomplete compartments, into which the body is divided. The Actinia possesses nerve-cells around its mouth; these multiply so as to form a continuous chain surrounding the openings. Here we see the formation of a central nerve-system.

The most perfected type of Actinia also has small openings at the base of each tentacle, the ends of passages leading from the compartments to the outside world; they are rudimentary excretory organs. Finally the compartment nearest the intake opening or



♂ A very graceful Hydroid found in warm seas. Colour, red or white.

mouth becomes the head, while the furthest compartment at the other end, just above the opening for the expulsion of waste matter, forms the caudal segment.

Such a creature, derived, we may suppose, from the Actinia, is actually formed during the embryonic existence of many animals, and it would not be unreasonable to suggest that here we have the ancestors of all worms, articulates and vertebrates.

Any discussion of the many facts and theories brought forward by naturalists to



CORALLIUM RUBRUM ▯ *A branch of red coral, in which white polyps are visible.*

determine the origin of the higher animals does not lie within the scope of this work. Nevertheless, such facts and theories can be

usefully employed to show the continuity of animal life from the world's earliest ages down to the present epoch.



GONASTREA ▯ *A coral in the form of a ball, found in warm seas.*



HERMELLIDAE ▣ *Annelids of the Hermella genus living in an alveolar formation resembling the Madrepora. Note the tubes, piled one upon another. Found on the coasts of France.*

CHAPTER II

WORMS, MOLLUSCS AND SEA URCHINS

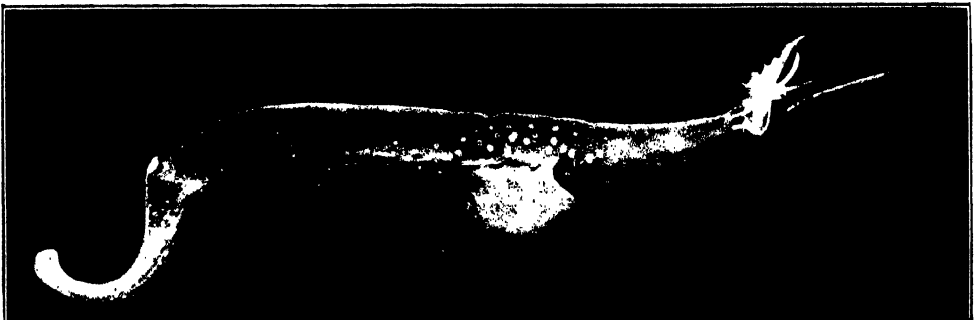
WORMS ▣ ▣ The preceding chapter leads us naturally to a consideration of the zoological group bearing the nearest resemblance to the organisms discussed in it. These are the Worms.

“Worm” is the designation formerly applied to a number of invertebrates which for want of adequate knowledge lacked classification. But gradually order has been evolved out of chaos and each has his proper place assigned to him.

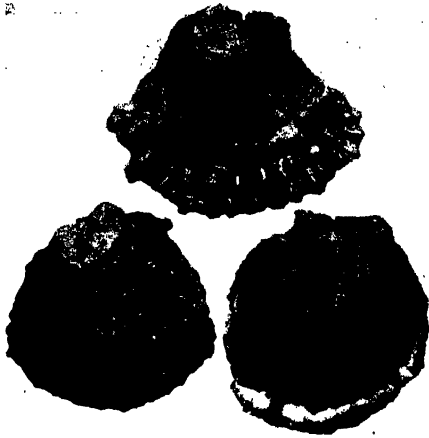
There are three kinds of worms: Flat worms, round worms, and ringed worms.

The Flat worms, or Platyhelminthes, consist of Turbellaria, Trematodes and Cestodes. The two last are parasitic.

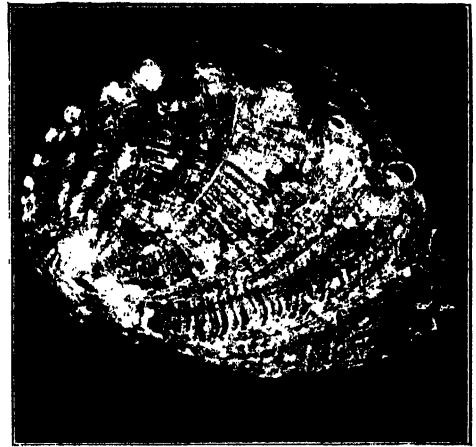
THE ANNELIDS, or ringed worms, have elongated bodies formed of numerous sections, placed end to end. On each side of the body are feet which enable them to move; the anterior part often has a large, plume-shaped respiratory organ, which is highly coloured. Such ringed worms are found in all seas; some are swimmers, while others inhabit tubes formed by their own secretions.



FIROLOIDA ▣ *A Gasteropod Mollusc which pelagic life has rendered completely transparent*



OYSTER (*Ostrac edulus*) $\varnothing$ *Oyster* types, found on the English coasts.



HALIOTIS TUBERCULATA OR ORMER $\varnothing$ The inner surface of the perforated shell forms naeae. Found on rocks along our shores.

These tubes bear a resemblance to either chalk or rubber. Some ringed worms inhabit fresh water, and one kind, to which our own earth worm belongs, lives in moist soil.

One family of these worms, known as the *Hiridines* (Leeches) lives in fresh or salt water, but some Leeches infest various plants of tropical countries. They attach themselves to human beings who happen to come near their vegetable homes, often dropping from trees on to unwary passers-by.

Some worms have no feelers; their bodies are covered with a thin down composed of vibrating threads or cilia, by means of which they move. These are the *Nemertean* worms. Some kinds attain lengths of over 100 feet; most *Nemertea* are inhabitants of the seas, but some live in fresh water or moist soil. Certain *Nemertea* are provided with a trunk terminating in a poisonous sting which they employ for hunting or self-defence.

Another large family, the *Turbellaria*, are thin, flat worms, often brilliantly coloured. They inhabit both land and sea.

The *Platyhelminthes* are worms to be known and shunned as para-

sites which prey on man and beast. The Tapeworm is a typical specimen of their main group, the *Cestoda*. The structure of these elongated worms, with their many hundreds of rings, has been considerably modified by their parasitical habits; they lack the digestive tube, which has become superfluous as they live in the intestinal organs of their hosts and absorb digested alimentary matter. They lay eggs which are expelled with the faecal matter of their hosts and which pass their larval stage in other kinds of animals. For instance, the *Taenia Solium* or True Tapeworm preys on man in its adult stage, whereas its larvæ infest the bodies of swine. Human beings are infected with tapeworms through eating badly cooked pork.

The *Trematoda* are another group of parasitical worms. They are flat and membranous, a typical specimen being the Liver-fluke, a parasite of man. It undergoes a complicated larval existence in the body of a Mollusc, the fresh water *Limnaea*, and afterwards lives on the Watercress plant. Other sorts produce serious diseases such as the *Haematuria* of Egypt.

LOBWORM $\varnothing$ Found in the muddy sand of damp beaches



TAPES DECUSATUS ▣ An edible molluscular bivalve. Common on the coasts of France.

THE NEMATHELMINTHES are worms with round bodies. Pointed at each extremity, they have lost all appearance of segmentation. The *Ascaris* may be taken as a typical specimen; it infests the intestines of human beings, children being its especial prey. A smaller

kind, the *Trichina*, is another parasite of swine, which likewise attacks human beings who eat badly cooked pork. Its presence in the human body causes almost inevitable death. There are many other such parasites which prey on various animals.

BRACHIOPODA ▣ ▣ Passing over a series of small accessory families, we arrive at the *Vermidia* group, closely allied to the True Worms. They have been



TRIDACNA ▣ A molluscular bivalve of equatorial seas which attains large dimensions. The celebrated holy-water basin at the church of St Sulpice, Paris, is made out of a *Tridacna* shell.



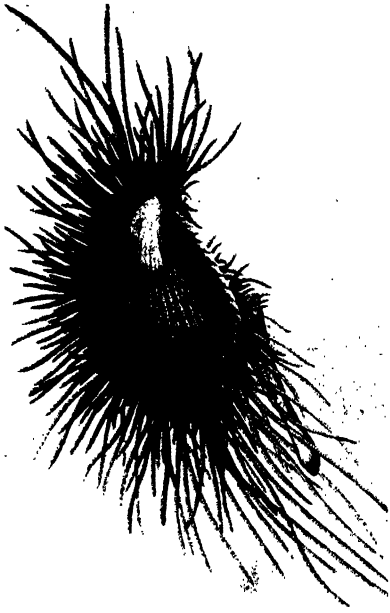
MUREX BRANDARIS ▣ A Gasteropod Mollusc, which yields a purple dye. Found on the shores of the Mediterranean.

compared to the *Annelidae*, but possess only a few rings. The body is closed in by two calcareous valves which give it the appearance of a Shellfish with a plume of tentacles. They can exist in the lowest marine depths, but have become extremely rare. The extant species thrive best in seas of the oldest formation. The *Bryozoa* are minute organisms, each inhabiting its own house, which is generally calcareous in substance and is often ornamented with handsome relief designs. Huddling close to others of their kind, they form colonies with extensive ramifications which take the shape of layers, branches or knobs. They are denizens of both fresh and salt water.



MOLLUSCS ▣ ▣ Reverting once more to the segmented organism which is the ancestor of the Ringed Worm, we will

BRACHIOPODA ▣ Resembling a molluscular bivalve, it is nevertheless a marine worm.



THE LIMA $\varnothing$ A swimming mollusc with white valves and red tentacles. Very beautiful.

endeavour to suppose it with a calcareous secretion on its back, in other words a shell. Without modifying the primitive structural



THE OCTOPUS $\varnothing$ Showing the eight tentacles and their suckers. Found on the coasts of England. (Photo: P. Gruyer.)

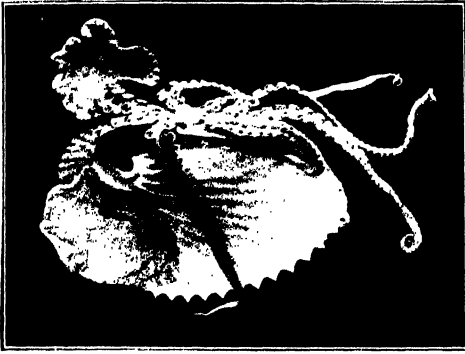
plan, but by acquiring certain additions as a result of its mode of life, it has become the ancestor of a large part of the animal kingdom, the Molluscs.

It is not one of the most pliable or plastic types, but in every part of the world, in all countries, rivers and sea we can find thousands of mollusculan families, many of them clad in brilliantly coloured shells. But there are other molluscs, poor relations, bearing a



THE ELEDONE $\varnothing$ Closely resembles the Octopus, but the tentacles have only one row of suckers.

resemblance to the inferior type of the primitive ancestor. We must pass them by, because, if we attempted to describe even a few specimens, we should be forced to cover many pages. But their value to science is incalculable. The paleontologist knows the worth of the mollusc, for he has found that its shell lends itself to fossilisation, however delicate its state.



ARGONAUT ▯ A small Octopus. The female eggs enclosed in shells, which she conceals under her body.

THE STRUCTURE OF MOLLUSCS : OYSTERS AND MUSSELS ▯ ▯

The component parts of a mollusc are : (1) An enveloping skin, which secretes the shell or mantleskirt. (2) The locomotive organ or foot—a muscular and fleshy strip, similar to that of the snail. (3) A visceral mass. (4) The head, containing the mouth. The interior of the mollusc is often furnished with a kind of grater, the radula, which enables it to pulverise its food. A large brain-centre is connected by a nerve-system with the eyes, tentacles and auditory organs. Respiration is effected by means of gills, as well as through the viscous skin.

There are, however, innumerable modifications of this general plan. The bivalvular mollusc (as, for instance, oysters and mussels) has a shell formed of two hinged valves. These bivalves are of infinite variety and some of their shells show exquisite shapes and colours.

Some kinds attain an enormous size. The shell of the *Tridacna* is often used as a basin for holy water in Catholic churches, but other bivalves are



VENUS VERRUCOSA ▯ A molluscan bivalve found on British coasts.

of almost microscopic dimensions. The best known bivalves include the Pond Mussel, a fresh water variety, and the *Pentadina* or Pearl Oyster, which secretes pearls and furnishes us with nacre from its shell. Mollusculan bivalves are also termed *Acéphala*, because their

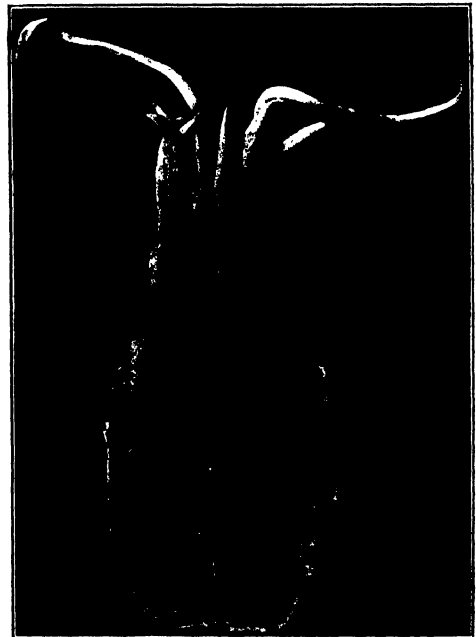
heads are not definite formations. They are also without a radula.



THE AMMONITE ▯ A fossil Cephalopod, now extinct. Shells measuring over a yard in width have been found.

GASTEROPODA ▯ ▯ In contrast to the Bivalves, the *Gasteropoda*, a still more numerous family, have heads provided with eyes. They also possess tentacles and the radula. A large fleshy foot subserves locomotion and in certain species this organ is capable of transformation into a sculling fin. The shell is generally a spiral like that of the snail, but we must also mention the flat shell of the limpet and the perforated casing of the *Haliotis*.

Many Gasteropoda, such as the periwinkle, are marine creatures, which walk on the seafloor. Some attain enormous size and their shells have been used as material for cameos. Others are hardly visible to the naked eye. They are usually found near



SEPIA OFFICINALIS (Cuttlefish) ▯ Note the eight arms and the two large tentacles.

the shores, but some kinds can exist at a depth of over 15,000 feet.

In fresh water we find the *Limnaeus* (Pond Snail) and the *Planorbis*; on the earth and its plants there are snails, slugs and countless other families which breathe through lungs instead of gills.

Some Gasteropoda float on the sea's surface; transparent as crystal, they have acquired their buoyancy at the expense of their shells.

CEPHALOPODA; THE OCTOPUS

▣ ▣ The *Cephalopoda* present the most perfect form of the mollusc, and geological science shows that they possess a venerable antiquity. Their perfection is by no means relative, for they are very complicated animals; their eyes are as complete as those of the vertebrates.

The octopus which haunts the coasts of European seas is a representative type. He has a bad reputation and is not a pleasant creature to encounter on a beach. But he becomes very tame in an aquarium, where it is a pleasure to watch him change colour, perform various acrobatic feats, hunt his prey and discharge his ink. It is especially interesting to observe his mobile eyes following the motions of some hand which offers him a tit-bit.

Everyone knows the white bone of his kinsman, the cuttle-fish, which fulfils the three-fold role of shell, skeleton and raft. We may also mention the calamary, an

elegant and accomplished swimmer. The nautilus, now reduced to two kinds which inhabit tropical seas, is the last survivor of innumerable Cephalopoda which haunted primeval waters. Some shells (of the

Ammonite variety) have been found to measure over a yard in breadth and are beautifully partitioned. The Argonaut is a small octopus; the female deposits her eggs in white shell casings, which can be seen in warm oceans floating on the surface of the sea on a calm



ANTEDON ESCHRICHTI ▣ One of the Crinoidea
Note the claws and the ramified arms.

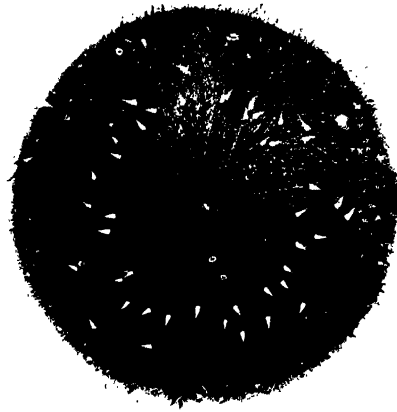
ECHINODERMATA: SEA- URCHINS AND STARFISH ▣ ▣

Allied to the great Worm clan is a group of very curious creatures, the *Echinodermata*; the best known types are the sea urchin and the starfish. Lack of space forbids us to discuss the reasons of this classification; suffice it to say that the Echinodermata are creatures of the sea, traces of which have been found as far back as the Cambrian epoch. They thus own a venerable lineage. Modern types can be found in all seas, and some contrive to exist at a depth approaching 20,000 feet.

Their symmetry is that of a five-rayed star, in the centre of which is the mouth. The sea-urchin, however, resembles a ball, although traces of the original rays can be clearly seen on its outer surface. Many kinds have calcareous skeletons, covered with skins which are surmounted with fine prickles,

the whole presenting a velvety sheen. Some kinds have large, projecting prickles.

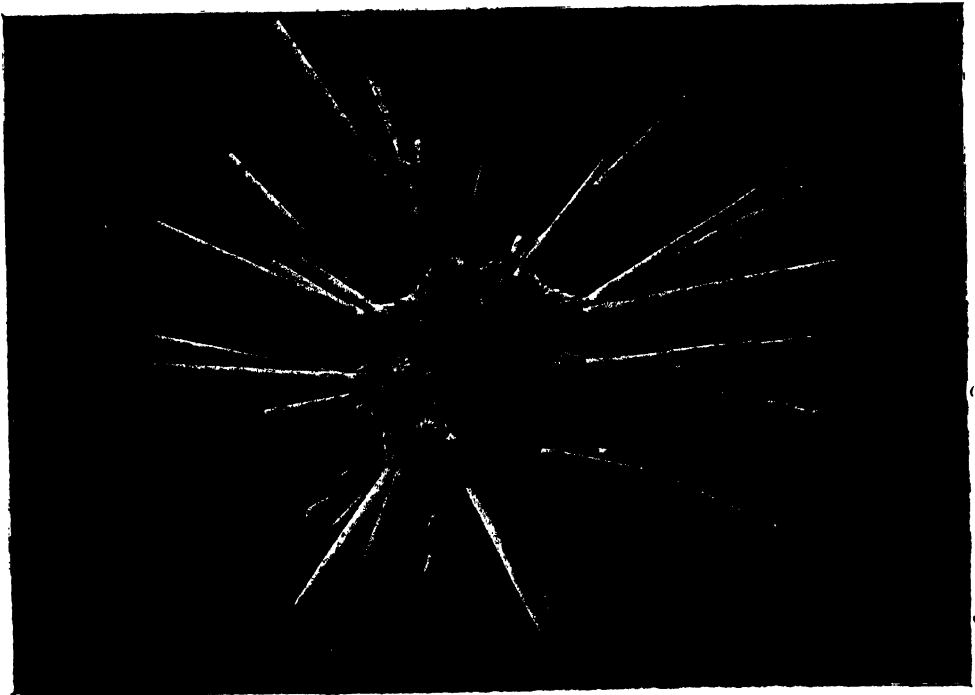
There are other Echinodermata which resemble plants with flowers growing out of their centres. These (the *Crinoidea*) are now rare, but are known to have flourished in prehistoric ages. Others, such as the *Asteroides* and the *Ophiuroidea*, have preserved their astral shape. The Sea Cucumber (*Holothuroidea*) has a soft, cylindrical body.



A SEA URCHIN $\varnothing$ Inhabitant of the depths. The skin is soft, with a texture of parchment. (*Sperosoma Grimaldii*.) (Cruises of the Prince of Monaco.)

Molluscs, Echinodermata, Brachiopoda) pass the early stages of their existence in the form of a larva known as the *Trochosphaera*. Differing greatly from the adult form, the *Trochosphaera* swims or floats with the currents before settling down in a definite domicile. This is Nature's way of propagating the species in lavish fashion and guarding it from innumerable foes. Some kinds, inhabitants of dry land (as also the parasitical types), no

All the last-mentioned types (Worms, longer commence life as swimming larvæ,



DOROCIDARIS PAPPILATA $\varnothing$ Sea urchin with large prickles, found at a depth of 600 feet off the French Coasts.



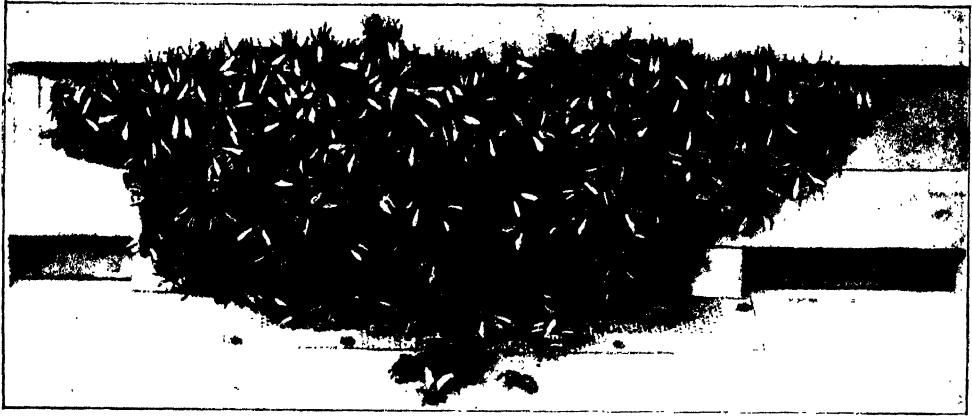
STARFISH (*Asterias glacialis*) ☞ *They attach themselves to rocks covered with mussels, which form their food.*

thus furnishing an exception to the general rule. Consequently the larvæ of these latter have

undergone radical modifications and their metamorphoses assume an entirely different aspect.



CUVIER ☞ *A cameo carved on the shell of a large Gasteropod. (Paris Natural History Museum.)*



A HIVE. ♀ The workers going out. At break of day, when the flowers begin to open, the working bees leave the hive to gather juice for honey.

CHAPTER III

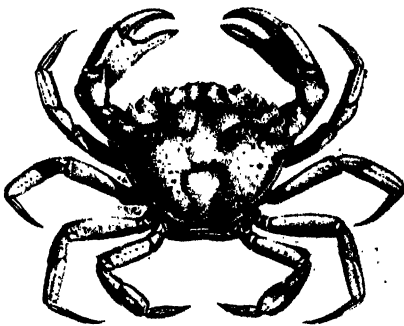
ARTHROPODA: CRUSTACEANS AND INSECTS

CRUSTACEANS ♀ ♀ Returning to the imaginary creature we have formed from a topsy-turvy Actinia, we try to imagine it walking on its tentacles. It now possesses a series of compartments, each of which is provided with a pair of locomotive appendages. It is covered with a hard skin, of a horn-like substance, and each segment has its own shell or carapace. The segments are articulated with one another and the appendages have become articulated legs provided with internal muscles. These limbs can be used for walking or swimming.

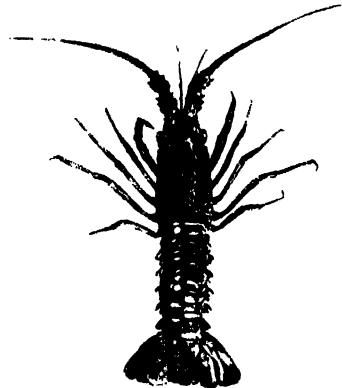
Here we have the primitive *Arthropod* the ancestor of Crustaceans and Insects.

The Crustacean is undoubtedly the oldest type of Arthropoda, its fossilised remains being found in the Cambrian strata. Most Crustaceans are inhabitants of salt water; as their appendices are capable of infinite adaption, we find them used as fins, legs, pincers and antennae.

The lowest types are the *Entomostraca*, which are the nearest approach to the primitive ancestor. Of these we may mention the very curious *Apus cancriformis*, which



CARCINUS MÆNAS ♀ The common Crab, an inhabitant of our shores which feeds on refuse.



LOBSTER (*Palinurus vulgaris*) ♀ Known to exceed a yard in length,



THE SOLDIER CRAB (*Pagurus bernhardus*) ♂ A curious photograph, showing a tragedy of the sea. A Soldier Crab is devouring a fish. The Soldier Crab inhabits spiral shells, which it enters stomach foremost. The crab's body is soft and lacks a carapace.

is sometimes seen in ponds in the neighbourhood of Paris, where at intervals of several years it suddenly appears, afterwards vanishing as mysteriously as it came. The *Copepoda* are numerous inhabitants of lakes and seas,

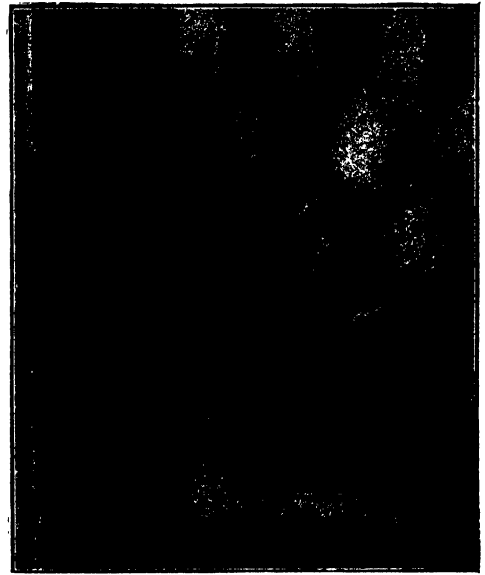
where they serve as food for other forms of life. Many of them are very beautiful in form and colour, but others are deformed, distorted creatures, almost unrecognisable as Crustaceans. We find these as parasites of



THE SHRIMP (*Leander serratus*) ♂ A very agile and voracious crustacean found on our shores. The picture shows several shrimps devouring a dead fish.



AGELENA LABYRINTHICA ♂ Builds astonishing nests in hedges.



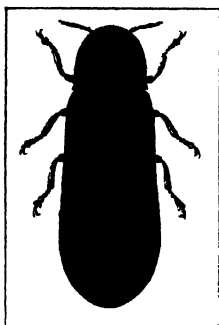
THE BRAZILIAN MYGALE ♂ One of the largest spiders.

fish. Among the *Cirripedia* we note the Acorn-barnacles, rock-dwellers, which form large colonies. Their calcareous shells are cone-shaped. *Lepas*, the stalked barnacle, attach themselves to floating objects by means of a long fleshy stalk or peduncle.

One family of the *Isopoda*, the wood-louse, has adapted itself to terrestrial life. Other Isopoda are parasites. The *Amphipoda* include the Sandhoppers, which may be seen in countless millions on any beach.



A BATTLE OF SCORPIONS (*Buthus occitans*) ♂ Found in the south of France. The scorpion on the right is endeavouring to transfix his adversary with his poisonous sting.



GLOW WORM

CRABS, SHRIMPS LOBSTERS

Some of the superior Crustaceans, such as the *Decapoda*, attain enormous dimensions. The best known types are the crabs, lobsters and shrimps which everyone has seen among the rocks at low tide or on sale in the fishmonger's shop. Some of them are luminous inhabitants of the depths,

where they emit a deep, red light. Crabs measuring over 6 feet in width have been brought up from the depths. The *Phyllosoma* or lobster larva, is as transparent as crystal.

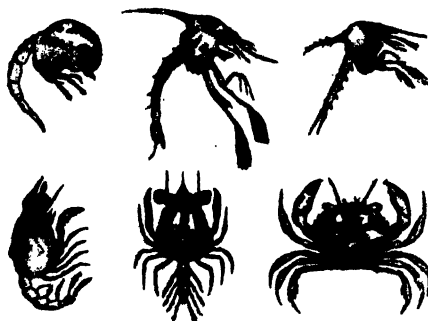


GRASSHOPPER ▯ Grasshoppers thrive in hot countries. An American variety passes 2 years underground in its larva stage.

SPIDERS AND SCORPIONS ▯ ▯ In primeval times the Arthropoda produced a curious offshoot which attained an enormous size. The type is almost extinct, its only survivor being that strange denizen of the sea, the *Limulus*. But the true *Arachnides* are descended from this branch, and the scorpion, with its venomous sting at the base of the abdomen, bears the closest resemblance to the original ancestor. The *Arachnides* are mainly land-dwellers and lung-breathers; their antennæ have been transformed into pincers or fangs and they have eight legs which sometimes attain extraordinary lengths, as in the case of the Field Spider. The *Araneæ*, or True Spiders, have venomous fangs; many of them weave webs with threads secreted from their bodies. Everyone has seen the marvellous delicacy and intricate patterns of the common Spider's web. The *Epeira* is the spider we see most



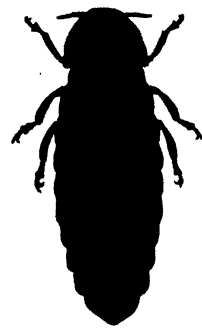
A CRICKET ▯ Some species cause extensive damage to cultivated fields.



PHASES OF THE COMMON CRAB.

frequently in our gardens; the *Mygale* is a giant type which inhabits tropical countries; the *Tegenaria* lives in granaries. The *Nephila* of Madagascar produces a handsome silk, which is collected and woven into tissue.

The *Acari* are microscopic *Arachnides* with rudimentary organs; they thrive on land and sea. Some of them prey upon food (cheese is their favourite fare) and others on furs. Another kind is a parasite in the human skin, being the cause of mange and itch.



GLOW WORM. The female.

MYRIAPODA
(CENTIPEDES) have bodies which are apparently formed of hundreds of rings,

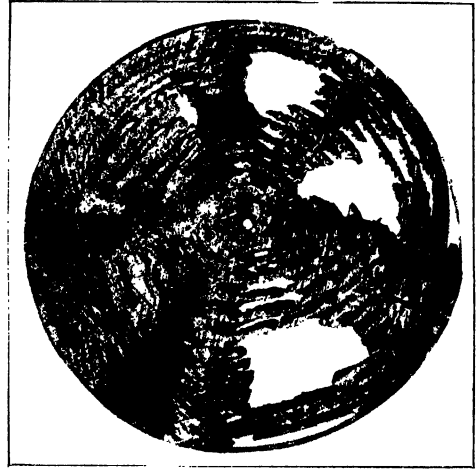
to each of which is attached one or two pairs of feet. They are akin to the small group of *Onychophora*; of these the *Peripati* which inhabit the bark of dead trees in hot countries are the most typical representatives. They are probably descendants of Ringed Worms which have adapted themselves to terrestrial conditions. Investigation shows them to be very primitive creatures which have survived to our days without undergoing any serious modification.



EAST AFRICAN ANTHILL. ▢ Note the comparison with the man.

THE STRUCTURE OF INSECTS ▢ ▢ We have only one more class of *Arthropoda* to mention, but its name is legion. The insects are the overwhelming majority of the forms of Life which inhabit the air.

There is a structural similarity between all insects; however they may differ in shape, form or colour, each and every one has a definite head, thorax and abdomen. In the head are eyes with innumerable facets, a pair of antennae and solid outgrowths round the mouth, which are put to various uses.



DAMAGE CAUSED BY WHITE ANTS ▢ Remains of a wooden platter partially devoured by White Ants.

The thorax has six legs and two or four wings. The abdomen is terminated by certain appliances, which in some types have been adapted to form excellent cutting and boring implements.

The head has a large and complicated brain, in which a high degree of intelligence is often found, especially among the *Hymenoptera*. It may also be noted that an insect emerges from its egg with no resemblance to its parents and often cannot attain its final form until it has undergone many complicated metamorphoses. The *Lepidoptera* may be quoted as a typical instance; the insect begins life as a caterpillar and then transforms itself into a chrysalis, from the shell of which the perfect butterfly finally emerges.

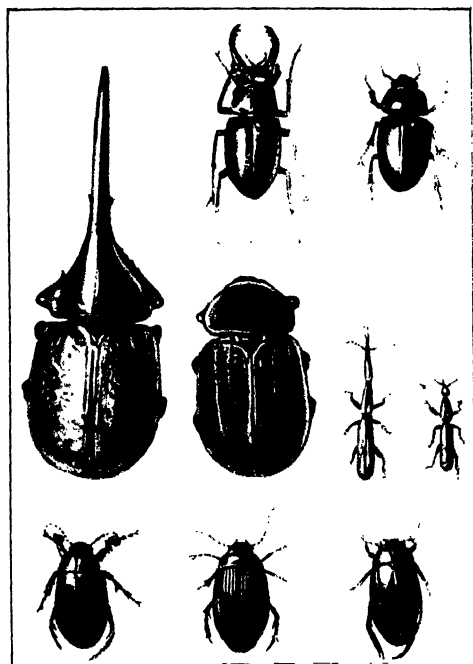


THE MORPHO ▢ A magnificent butterfly with blue, iridescent wings

We begin by noting a small group of insects, the *Thysanura*, which retain the aspect of a larva for the whole of their lives. The *Lepisma saccharina*, or Silver Fish, is a common type which may often be seen in houses.



THE DEATH'S HEAD HAWK MOTHS A British moth. Note the skull on the head.



Left upper: Stag beetle, male. Right upper: Stag beetle, female. Middle: left, male and female scarabs; right, *Brenthus*, male and female. Lower: from left to right, Male Diving beetle, females with grooved and smooth wings.

ARCHIPTERA: TERMITES The *Termites* (White Ants) are the most noteworthy instances of the *Archiptera*. Everyone knows of their organised communities. Hosts of workers build the huge nest under the protection of a corps of soldiers armed with formidable pincers. In the centre of the home the queen is ensconced: it is her duty to lay an egg a second. Galleries built by *Termites* sometimes destroy the habitations of man; at La Rochelle, in France, an official building was undermined by the burrowings of *Termites* and eventually collapsed. The *Libellulæ* and *Ephemera* are typical members of the *Termite* family.

ORTHOPTERA AND HEMIPTERA The *Orthoptera* include Cockroaches, Earwigs, Mantises, Crickets (very destructive insects in hot countries) and Grasshoppers. All these types have powerful jaws, with which they perform incredible feats of grinding and crushing.

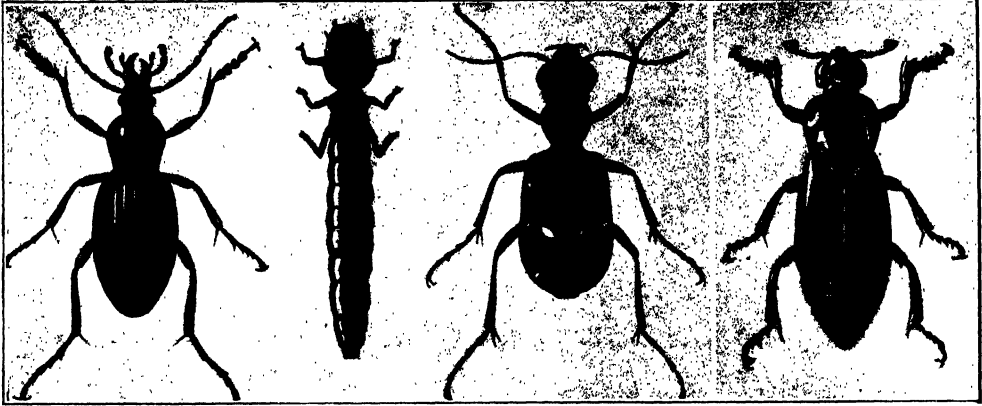
The mouthpieces of the *Hemiptera* are instruments of perforation. By puncturing the skin of animals and plants, they obtain their food in the form of blood or sap.

This large family contains both useful and destructive members. They are too many to enumerate, but we may mention the fact that here are to be found the insects we know by the unpleasant name of 'bugs.' Others we probably dislike are the bloodsucking *Reduviæ*, the *Noctonecta* of the ponds (Toe Biters or Water-boatmen) and the loud-voiced crickets of southern countries. There are also numerous 'grubs,' such as the *Phylloxera*, a pest of the vineyards. Another type preys on apples. There is a whole host of such destroyers; the *Coccidæ* for instance, infest fig and orange trees. Nature, however, compensates us for their ravages with many useful insects which furnish us with lac, carmine, manna, etc., but we devoutly wish she had spared us the Lice, which infest man and beast.

As representatives of the *Neuroptera* we quote the *Antlion* and the *Phryganidæ*.



A LADYBIRD A very useful insect which preys on grubs.



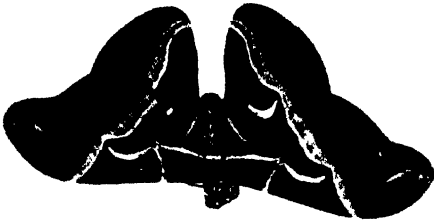
GOLDEN BEETLE.

LARVA OF GROUND BEETLE.

TIGER BEETLE.

SEXTON BEETLE.

All these prey on fresh or high meat.



ATTACUS CYNTHIA ♂ The moth of the silkworm.

COLEOPTERA (BEETLES) ♀ ♀ The *Coleoptera* cover a vast field which is the happy hunting ground of collectors. Their shapes are the results of thousands of variations; many are extremely



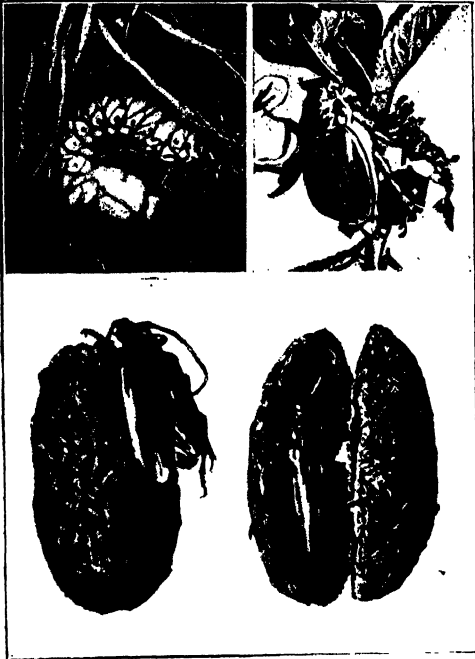
TACHINIDAE ♀ They lay eggs in the larvae of other insects.

beautiful and some are the giants of the insect world. The Beetle's back is covered by the elytra or anterior wings, which are solidified and therefore useless as organs of flight. The most commonly known Beetle is perhaps the Cockchafer; its larva is the White Worm. Other characteristic types are the Tiger Beetle, which exhales an odour of roses when handled, the large Diving Beetle of our ponds, the Rove Beetle, the Jumping Beetles, the Firefly with its nightly glow, the Metallic Beetles, gay in their coats of varicoloured enamel, the Glow worm, the Bacon Beetle, a huge devourer of human food, the immense Stag Beetle, the various Chafers which prey on agricultural products, the Blister Beetles which undergo strange metamorphoses, the Cerambyx, another giant, the Weevils, a most destructive family, and the Ladybird. These are a few members of a very large army.



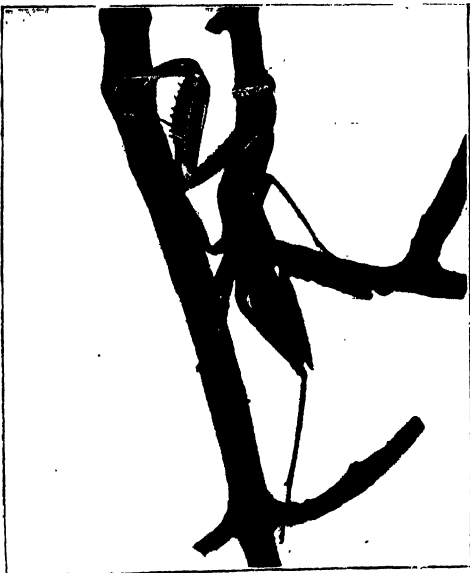
PEACOCK BUTTERFLY ♀ Butterflies have four wings covered with coloured scales.

HYMENOPTERA: WASPS, BEES, ANTS ♀ ♀ The *Hymenoptera* are noted for their high intelligence, as



COCKCHAFFERS ▣ Above, white larva and fully fledged Cockchafer. Below, a beetle cocoon and insect emerging.

evinced by their organised communities with elaborate social codes. They have jaws which



PRAYING MANTIS ▣ An innocent-looking insect with a ferocious disposition.

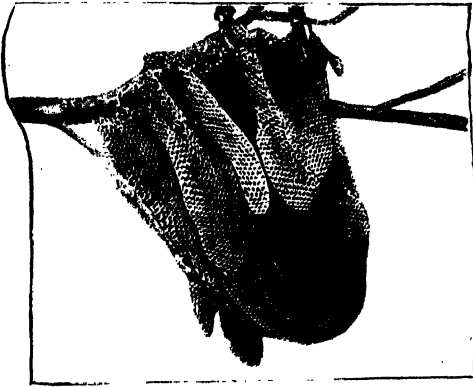
bite and tongues which lick; they also often possess venomous stings.

But they are a handsome family, with many attractive qualities. One group is armed with saws and augers which penetrate the hardest woods. These Sawflies are pests of the forest. The stings of the *Gallicola* produce the excrescences we sometimes see on vegetables. Wasps, as is commonly known,

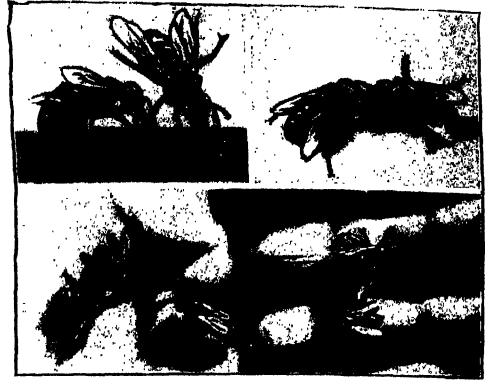


THE HOUSE FLY ▣ One of the most harmful insects to man on account of the germs it carries.

form colonies and inhabit nests, but there are many facts concerning these most interesting insects which lack of space forbids us to recount. It is therefore likewise impossible to describe the habits of those fascinating creatures, the *Sphex*, the *Chiroceri* and the *Ammophila*. Fabre, the celebrated French naturalist has written many volumes concerning them and their kindred. Fabre's treatise on the Ant describe its wonderful activities as engineer, farmer, soldier and teacher. And so we pass on to the Bee, but



THE WORK OF THE BEE. Some bees build their nests at the side of the roads, others in the trunks of trees. Nests are found suspended from branches, as in the above illustration.



THE LIFE OF THE BEE. Left upper, two bees eating honey. Right upper, bee helping an overgorged comrade. Lower, a queen surrounded by four of her subjects.

once more we say nothing, because there is too much to say.

EPIDOPTERA: BUTTERFLIES AND

MOTHS. They are things of beauty, but mentally they are very much behind the *Hymenoptera*. The mouth is provided with a long trunk, which the insect unfolds to suck nectar from flowers. The wing colourings are caused by a series of microscopic scales. It is impossible to enumerate more than a few of the most beautiful specimens, such as the Blues, Peacocks, Admirals and Fritillaries. Of the Moths, which are mainly nocturnal insects, we quote the Jessamine Sphinx, the Bombyx, which is the moth of the silkworm, and the Death's Head Hawk Moth; there is, however, a large host of small moths, the

caterpillars of which destroy fruit and vegetables in the garden and clothing in the house.

DIPTERA: FLIES. The *Diptera* comprise the various flies—some armed with stings, others with trunks. Many misdeeds are recorded against them; they are carriers of germs and microbes. The Mosquito causes malaria and the *Stegomyia* yellow-fever; the Bot-fly attacks the stomachs of horses, while the Ox Warble devotes its attention to cattle. Feeding on refuse, the Common House-fly infects our milk and sugar with disease germs, thus contributing considerably to the rate of infant mortality. We close the list with the stinging Gadfly and the Fleas; but they are only a few of the many obnoxious *Diptera*.



A MOTH ON A FLOWER



LANDING THE CATCH AT CONCARNEAU, BRITTANY $\varnothing$ *The White Tunny is a fish of the same family as the mackerel. Sometimes exceeding a yard in length, it is a voracious, gregarious inhabitant of the high sea. The Red Tunny has been known to attain 10 feet in length.*

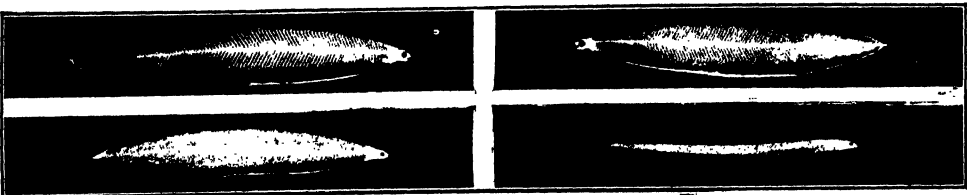
CHAPTER IV

THE HIGHER ANIMALS OR VERTEBRATES

FISH AND REPTILES

AFTER our rapid survey of the so-called lower animals we pass to the category of the higher animals. The dividing line between the two categories is a clear one; the higher animals possess vertebræ form-

ing a backbone, which the lower (invertebrates) lack. This does not imply that there are no affinities between vertebrates and invertebrates: on the contrary, the two categories have many features in common, as we at



METAMORPHOSES OF THE EEL $\varnothing$ *Three stages in the life of the Eel. The fourth illustration shows the adult Eel,*

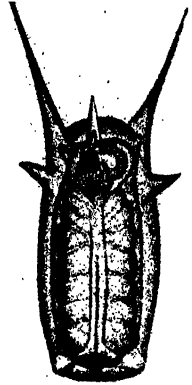


THE BOTRYLLUS ▯ A colony of Ascidians affixed to a Fucus. Note the star-shaped arrangement of the different members.

once perceive if we examine again our hypothetical Actinia from which Worms, Molluscs

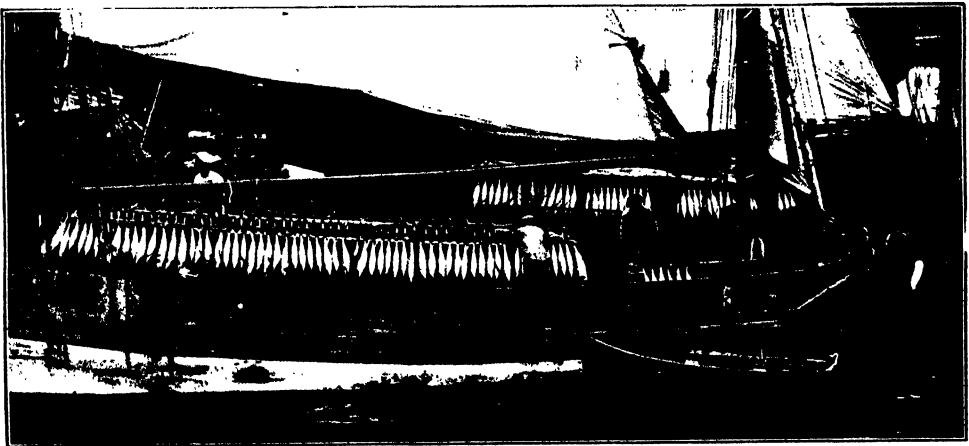
and Arthropoda are derived.

We have stated that this Actinia's body is divided into a series of compartments traversed by an intestine with two openings, the open extremities of a mouth when its lips have become welded together. Along the length of these welded lips we find a furrow, around which nerve-cells, the rudiments of the spinal marrow, have accumulated. Each of the body compartments supplies a rib, with the exception of the anterior one, which becomes the skull. The middle segments put out offshoots of flesh which become limbs and the posterior segment supplies the tail. We have not sufficient space to discuss the origin and evolution of other anatomical details, but content ourselves with remarking that the process described is no fantasy emanating from the brain of some over-enthusiastic naturalist. It is a fact which may be verified from the stages of development which take place in the embryo of every vertebrate.



A PELAGIC ASCIDIAN ▯
A transparent
plentiful in the
seas.

ASCIDIANS ▯ ▯ But between the categories of vertebrates and invertebrates we find a tribe of ambiguous



TUNNY FISHERS ▯ The boat arriving at Concarneau Note the rows of Tunnies, suspended by their Tails,



ABERDEEN FISHMARKET ▯ Rows of Cod laid out on the floor. There are several species of Cod, the most common being the type caught on the Newfoundland Banks. Other species of the same family are found off the coasts of Brittany, in the Baltic and in Icelandic and Norwegian waters.



SARDINES LAID OUT TO DRY ▯ After being gutted and washed, Sardines are laid in the sun for several hours before being fried



THE MONACO AQUARIUM ▯ Left, a Conger ; right, a Lamprey.

creatures which bear a superficial resemblance to Worms, but which may be distinguished from them by the possession of rudimentary vertebræ. The *Ascidians* are marine animals, some of which swim on the sea's surface, while others remain anchored to its floor. They vary in form, but the young of every kind resemble the tadpole of the frog. This similarity is by no means fortuitous, as is shown by the fact that their fundamental organs have precisely the same arrangement as those of the tadpole. When the animal reaches its adult stage, this similarity sometimes disappears. The organs of those ascidians which attach themselves to some object undergo radical changes, but the swimming species retains its likeness to the tadpole. The *Salpa*, a floating Ascidian, reproduces its kind by the

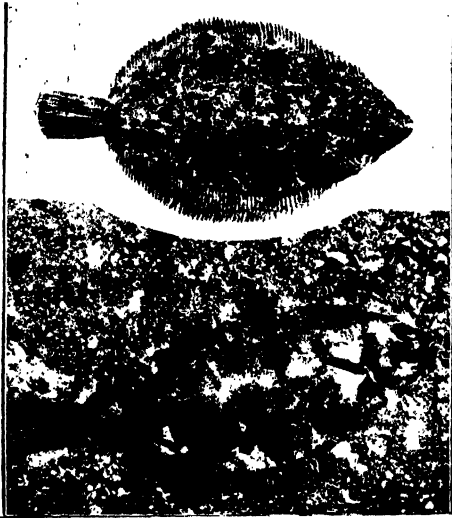
budding process ; attached to one another, the young form a chain several yards long.

THE AMPHIOXUS ▯ ▯ Leaving this link between the two categories, we pass on to the Fish, the first order of genuine vertebrates.

Among these the *Amphioxus* demands a place to himself, for although he resembles a tiny, transparent Fish, he differs radically in structure from the True Fish. He is an active little creature, not much more than an inch in length, and may be seen on the sands of our shores, where his movements display a remarkable agility. But his skeleton and nervous system are very rudimentary, so that he is a very primitive vertebrate.



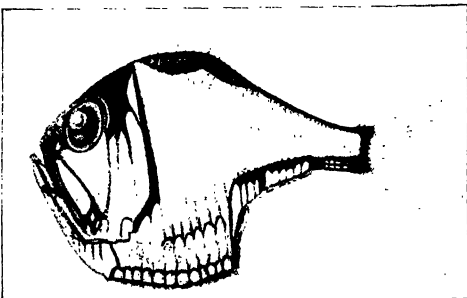
PREPARING SARDINES ▯ They are fried in boiling oil.



THE TURBOT ▯ This fish hides in the sand.

FISH ▯ ▯ Proceeding to the least perfect types of fish, we commence with the *Cyclostomi*, of which the Lamprey is a typical example. The back bone is primitive and the organs are of a very simple kind.

But these *Cyclostomi* are an exception to the general rule, and merit no further description. Most of the Vertebrate Fish are covered with scales, which sometimes develop into a coat of osseous armour. Their four fins correspond to human arms and legs. The skeleton is sometimes osseous and sometimes cartilaginous. Along the flanks we find a series of apertures in the scales, known as the lateral line, which indicates the position of the glands and sensory organs. Some



THE ARGYROLEPECUS ▯ This luminous fish inhabits the lowest depths of the sea.

of the larger fish which inhabit the depths possess luminous organs. All fish breathe through gills.

PLAGIOSTOMATA: RAYS AND SHARKS ▯ ▯ All *Plagiostomata* have cartilaginous skeletons. Rays and Sharks are the commonest types of this Fish, the last-mentioned constituting the section of the *Selachoidi* which includes the Dog-fish and the Saw-fish with its long body and open gills extending down the length of the neck. Many of these Fish are viviparous. Some Sharks exceed 30 feet in length. A second section comprises the fish with flattened bodies known as Rays. The Saw-fish and Angel-fish may be classed as intermediary types between Sharks and Rays. Worthy of mention is the Torpedo Fish

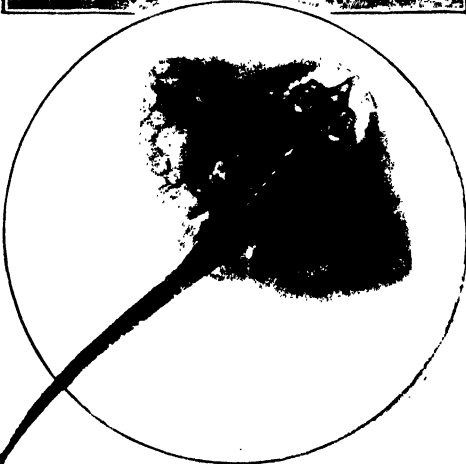


THE FLYING FISH ▯ The fins are provided with membranes which sustain the fish in the air for several minutes.

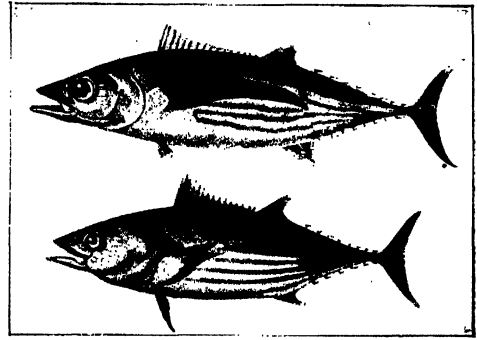
which possesses a powerful electrical apparatus capable of administering a severe shock to anyone who touches it. The *Cephaloptera*, near kinsmen of the Rays, have been known to exceed the length of 30 feet. A very interesting fish which we must pass over is the *Chimæra*, an inhabitant of the depths with a very peculiar physiognomy.

GANOIDEI: THE STURGEON ▯ ▯ The *Ganoidei* have cartilaginous skeletons, but the skin is covered with

osseous, enamelline plates. Their most typical specimen is the Sturgeon, from the eggs of which the famous caviare is made. Sturgeon's bladder is another, if a somewhat peculiar, delicacy. Worthy of mention are also the *Polypterus* and the *Lepidosteus*, the



PERCH, PIKE, RAY ▯ Above, Perch hunting its prey
Middle, Pike resting. Lower, Ray.



WHITE TUNNY AND BONITO ▯ Above, White Tunny, a staple fish of the fisheries on the French Atlantic Coast. Below, the Bonito, a smaller fish of the same family. Note the streaked stomach.

bodies of which are armoured with cuirasses of enamelled scales.

SALMON, HERRING, SARDINE, CARP, EEL, SOLE, COD, etc. ▯ ▯ These belong to the sub-class of the *Teleostei* which comprises the majority of salt and fresh water fish. Their skeletons are osseous, their scales soft and imbricated, their gills are concealed under a small aperture. Their dorsal fins are often prickly.

The *Silures*, inhabitants of the Danube, are among the largest of these fish; worthy of mention are also the Catfish and the *Malapterus* of the Nile, which is armed with a powerful electric battery.

The *Scopelidae* are luminous fish which inhabit the depths. The *Salmonidae* comprise many fresh and salt water fish, the Salmon, the Trout (which spawns in fresh water), the Smelt, the Grayling, the Umbla, the Lavaret and the Fera.

The Pike belongs to the *Esocidae*, while the Anchovy, Herring and Sardine are members of the large *Clupeoid* family.

The Garfish and the Flying Fish, which always attracts attention when passing over the deck of a ship, belong to the *Scombresocidae*.

The *Cyprinidae*, with their intermaxillary jaws are well represented in European rivers. They include the Carp, Barbel, Roach, Tench, Gudgeon, Bream, Whitebait, Loach, etc.

The Eel has long been a mystery to us, but we now know that it passes its youth in our



THE STERLET *♂* A highly esteemed edible fish and a kinsman of the Sturgeon. The back is blackish, the lower part rose-coloured. Found in the Volga, the Caspian Sea and the Baltic.

rivers. The adult life is one long journey to the depths of the distant Sargasso Sea, where the spawning takes place. Young eels spend three years on their journeys to the European rivers, after previously undergoing some very complicated metamorphoses.

Congers, *Murenæ* and several types of

the names of such fish as the Gobies, Blennies and Sea Horses.

We conclude with the *Dipnoi*, which can use their swimming-bladders as lungs and are thus able to live on land. They form a connecting link between Fish and Batrachians, possessing the same peculiar type of heart as the latter.



THE COMMON TOAD *♂* A very useful animal, which destroys many noxious insects. Note the pustules on the skin.

extraordinary size are also members of this family.

The Cod, Whiting, Haddock and Hake are *Ganidæ*. The *Pleuronectæ*, or Flatfish, include the Sole, Turbot, Plaice and Flounder. Both eyes of these fish are on the same side of the head.

Interesting members of the *Scombridæ* family are the Mackerel, Tunny and Bonito. The *Percidæ* contain the Perch and Bass. Lack of space prevents us from quoting countless members of other families and we are thus able to do no more than mention

BATRACHIANS *♂ ♀* They pass a portion of their lives in fresh water; their skins are bare; their young breathe through gills, as also some of their adults. Some of them possess poison glands.

The Batrachian skeleton is simplicity itself.



THE GREEN FROG *♂* The frog eaten in France



TWO PREHISTORIC REPTILES ▯ Reconstructions of the *Mososaurus* and the *Laelaps* which haunted primeval seas many epochs before the advent of man. Bones found have enabled scientists to give us complete reconstructions of these giants. The *Mesosaurus* measured over 50 feet in length.

Some, such as the Salamander, bear a long tail throughout their lives; others, like the Toad, lose it in the transition between the tadpole and the adult stage.

The *Apodes* are limbless and resemble small snakes. The *Urodela* have the appearance of Lizards. Among these last are classified the *Amphiumæ*, with their four minute paws, and the Giant Salamander of Japan, which measures over a yard in length. Europe contains no large Batrachians.

The Salamanders of our ponds are equipped with both gills and lungs, so that they are as at home on damp soil as in the water. The Tritons are a similar type. The blind, colourless *Proteus*, which inhabits dark grottos in Jugo-Slavia, retains its gills after its lungs have grown.

The *Anura*, Tailless

Batrachians, muster the Frog and the Toad in their ranks. Their limbs are extremely well formed. Some kinds are almost entirely terrestrial, visiting the ponds only to spawn. A very curious specimen of these *Anura* is the American *Pipa*, the female of which carries its eggs on its back. An inflammation is set up, which causes an alveolar incubator to form around each egg. After emerging from the egg, the young remain in this impromptu nest for a short period.

Toads are useful creatures which consume the insect pests of the garden, and are therefore worthy of man's protection. The two British types are the Common Toad and the Natterjack, which is the croaking variety.

In France there is a climbing Batrachian, known as the *Reinette*, which sings in the



THE GREY LIZARD ▯ Common in France. The slim body is covered with ash-grey scales, tinged with brown on the back and white underneath the stomach. The Lizard has a long, forked tongue.

branches of the trees. The Green Frog is the most common type in our ponds, but brown Frogs are also not unusual.

REPTILES: THE PREHISTORIC GIANTS

Reptiles have scaly skins and all of them, except the Snakes and Serpents, possess four limbs. Their prehistoric ancestors were giants, which became extinct long before our epoch; of these we may mention the *Diplodocus*, a monster 80 feet long, the *Ichthyosaurus*, the *Plesiosaurus* and the *Mesosaurus*. A study of these vanished reptiles will well repay the student; one of them, the *Pterodactyl*, is the ancestor of our modern birds. Perhaps our mammals are also their descendants.



THE CHAMELEON It has mobile eyes and a long, protractile tongue. An inhabitant of North Africa and Spain.

Lizards and are the sole descendants of some very ancient reptiles, we come to the Lizards themselves, those baskers in the sun of hot countries. Lizards are probably of ancient lineage; they have scaly skins and four limbs, of which they make the most active use. Some members of the Lizard family, such as the Slow Worm, resemble snakes in appearance. Others

have toes provided with nails, which render them prehensile. The Gecko's feet are provided with an adhesive apparatus. The Flying Dragon has a large, cutaneous membrane which acts as a parachute when he leaps from tree to tree. The *Zonoru* is a prickly Lizard, while the *Helodorma* is a magnificent red and black creature with poisonous teeth. The tropical Monitors attain a length of 6 feet and more, but the largest European species does not achieve more than 18 inches. In Southern France and Italy we can see blue, green and yellow

SAUROIDS: LIZARDS, CHAMELEONS Passing over the small group of *Hatteria*, which resemble



THE AMPHIMA AND THE MENOBANCHUS Above, the *Amphiuma*, a Batrachian with very small paws. Below, the *Menobranchius*. Inhabitants of North America.

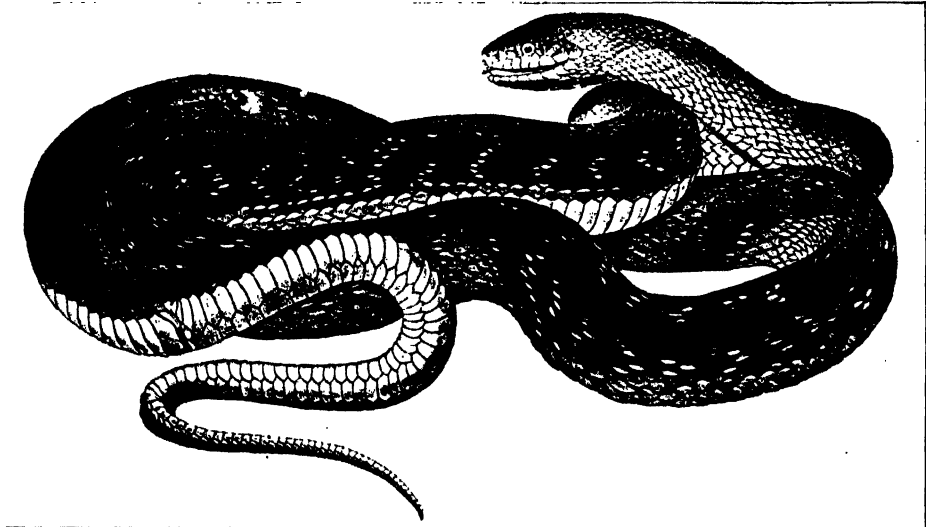


AN AUSTRALIAN SNAKE-CATCHER. The Photograph shows him in the act of catching a Tiger-Snake, so-called from the intensity of its venom.

varieties, some with exquisite markings, but the commonest type is the grey Lizard which haunts stone walls. To conclude, we will mention that remarkable Lizard with the prehensile tail and the long, protractile tongue with which it catches its insect prey—the Chameleon, famed in story for its power of changing the colour of its skin so as to blend with its background.

SNAKES AND SERPENTS: BOAS, VIPERS, ETC. The *Ophidians* (Serpents) are known by their lack of limbs, their scaly skins, their long bodies and their forked tongues. Their poisoned fangs render many of them objects of fear to man and beast.

The *Boidea* are the giants of the *Ophidians*; their most interesting representatives are the *Pythons* which sometimes exceed a length of



THE AESCULAPIUS SNAKE. A bush snake, common in Italy and the South of France. Known to attain 6 feet in length.

20 feet. The *Python Molorus* is a native of India and the *Python Sebae* inhabits the forests of Central Africa. Of the New World types, the Anaconda of Brazil has been known to surpass 30 feet in length, while the Boa Constrictor of Guiana, a smaller cousin, has sometimes attained a length of 15 feet.

The *Colubridæ* family is a large one, with some representatives in Europe. Like the

Snake of tropical America is a smaller reptile, but its bite is equally dangerous.

The Common Viper is a widely distributed snake, which is found in most European countries. The *Viper Aspis* is to be found in France, Italy and Switzerland: the *Viper Cerastes*, which inhabits North Africa and Arabia has two long pointed horns, standing up over each eye. Of the New World varieties we may mention the *Fer de*



SERPENT STRANGLING A CAPYBARA ◊ Coiling itself round its victim, it breaks its bones before swallowing it whole

, they are not poisonous. Of these *Æsculapius's* Snake, found in Italy, France, Spain and also occasionally in the Rhine country, is a typical example. In England we have the common Grass Snake.

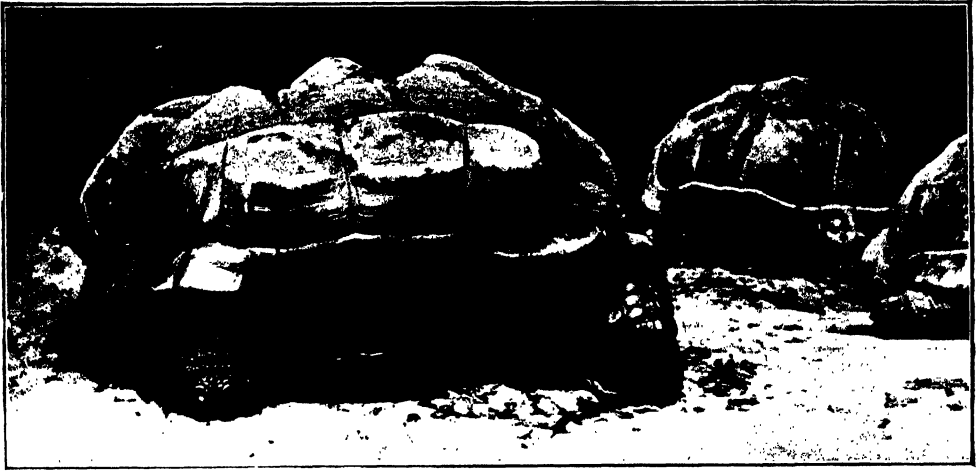
Unfortunately not all Snakes are as harmless as the last-mentioned examples. Tropical countries are often infested by poisonous Snakes, some of which attain a length of 6 feet. The shores of the Pacific and Indian Oceans contain many venomous Sea Snakes. But perhaps the most feared of the Snake family is the *Naga*, the Hooded Cobra of India, the bite of which is responsible for an average of 20,000 deaths a year. There is a kindred species in Egypt. The Coral

Lance common in the sugar plantations of the West Indies, and the notorious Rattlesnake, who gives warning of his approach by shaking the dry, horny rings at the end of his tail.

TORTOISES AND TURTLES ◊ ◊

The *Chelonians* have bodies which are encased in a carapace covered with scaly plates, which vary in shape and design. The Chelonian has a double beak, of a horny substance which he uses to bite his food, as he is without teeth.

These reptiles are of a sluggish disposition, but the aquatic variety are good swimmers.



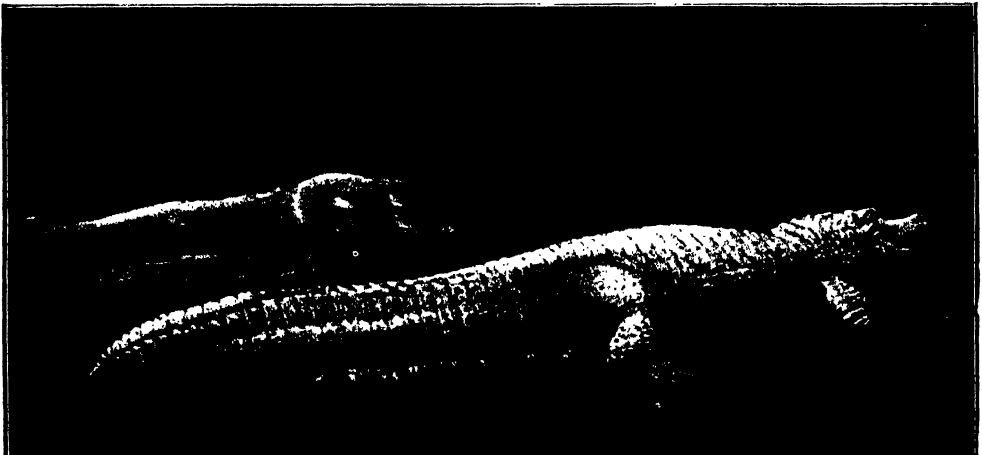
GIANT TURTLES FROM THE SEYCHELLES ♀ (Paris Natural History Museum). (Photo : Hachette.)

These latter have webbed feet ; they feed on fish and spawn in the sand. The Leathery Turtle, which measures 6 feet in length, is the largest living Chelonian, while the Hawksbill Turtle, easily recognisable by the thirteen imbricate scutes of its carapace, is hunted for its shell. This species is an inhabitant of the Indian Ocean, but is sometimes found in the Atlantic. The Loggerhead, a near kinsman, has been often found in the Mediterranean Sea.

The small European Tortoise is a useful acquisition for any garden, as his food consists of insects. Large numbers of the Moorish

Tortoise are imported into Europe and find a ready sale for the same purpose. Many varieties of Tortoises and Turtles are rapidly becoming extinct.

CROCODILES ♀ ♀ We now pass on to the last group of Reptiles, the *Crocodylia*. They are powerful, muscular animals, with thickly plated carapaces and formidable jaws. They infest the rivers of tropical countries, the Common Crocodile, which may be taken as typical of the family, inhabiting the Nile and other African rivers. The Gavial of India, which attains



THE CAYMAN. ♀ An inhabitant of America, now bred in farms for the leather furnished by its skin. Note the Snout,



A CAYMAN OF EQUATORIAL AFRICA ▯ These crocodiles inhabit rivers of the tropics. The carapace is plated and the jaws are extremely powerful. There is only one family, represented by several different types, the Crocodile of the Nile, the Cayman, the Gavial of the Ganges, etc.

a length of over 17 feet, is readily distinguished by his long, narrow snout.

In primeval times certain reptiles became the ancestors of our modern birds. The

Archæopteryx had wings and feathers; we also find the fossilised remains of birds which possessed the teeth of reptiles. These remains prove the kinship of the two orders.



THE BOA CONSTRICTOR ▯ An inhabitant of South America, measuring over 18 feet.



A SWALLOW'S NEST ♂ When the first touch of cold weather comes, swallows emigrate in enormous flocks, numbering several thousands. They pass the winter in Egypt, Syria, India, etc. They fly at a speed of over 100 miles an hour. In spring they return to their former nests. (Photo: Reid Wishow.)

CHAPTER V

BIRDS

PRINCIPAL CHARACTERISTICS OF BIRDS ♂ There are many species of Birds, all of which are alike in having their anterior limbs adapted for flight. The bones of these wings are hollowed and filled with air; the body also possesses a hollow cavity which facilitates flight. Feathers cover the body and wings; the mouth is terminated by a beak, and all birds reproduce by means of eggs. After a short period of incubation, the calcareous shell of the egg is broken and the young bird emerges, similar in form and structure to his parents. It is a remarkable fact that there are very few structural variations among the different species of birds, the few minor modifications

which we find being due to adaptation to changed conditions of life.

We mentioned at the close of the preceding chapter the Bird-Reptile, known as the *Archæopteryx*; other types followed, more akin to the True Birds, and the remains of the Tertiary Epoch include Birds very similar in structure to those which inhabit our modern world. Some Birds, such as the *Dinornis*, nearly 12 feet high, have only recently become extinct. Another extinct species, the *Epyornis* of Madagascar, was of a similar size and its egg was found to contain 8 litres of fluid.

As it is impossible in the space at our disposal to survey the entire realm of the Birds, we propose



THE BLUE TIT ♂ A pretty British bird with a blue back and yellow stomach.



THE HUNTING FALCON ▯ Two specimens perched on the falconer's arm. Note the hood on the bird on the left. (Photo: Reid.)



A VULTURE ▯ This denizen of Southern Europe and North Africa has a span of a yard. A voracious eater and a powerful flier.

to content ourselves with naming a few of the most beautiful and interesting types.

PASSERES: NIGHTINGALES, BLACKBIRDS, WARBLERS, etc
 ▯ ▯ Here we have a large group of



THE THRUSH ▯ Several British varieties are known



THE LONG-EARED OWL ▯ Note the Tufts, which resemble a cat's ears. Inhabits European forests.

small birds, many of which are sweet singers. Among them we find types noted for their intelligence and industry. The Magpie, however, has an evil reputation for preying on other birds. The Nightingale is our summer guest, migrating in winter to Africa: the Robin Redbreast, the Blackbird, the Thrush, the Warblers, the various kinds of cliff-dwellers, the Wagtails, the Wrens and the Tits are characteristic specimens of our better-known British

birds, and appeal to us by beauty of form or voice. Not so handsome as the preceding, but of a sturdier build, are the Crows, Rooks and Ravens; we are also familiar with the names of Magpie, Jay and Jackdaw, all of them great robbers. Tropical Birds of Paradise, with their brilliant coats of ruby and emerald, are imported guests of our homes.

The British countryside has many songsters, such as the Cross-Bill, Bull-Finch, Chaffinch, Sparrow, Gold-Finch, and Linnet; some of us have learned to know and love them.

We wish we had the space to treat of their relations in many distant countries. The



THE BLUE PIGEON ◊ A prize bird, Paris Exhibition, 1907.

habits of some bird inhabitants of the British Empire would make interesting reading. But there is one bird which must have a small if special section to itself.

THE SWALLOWS ◊ ◊ The family of the *Hirundinidae* comprises Swallows and Martins. The Chinese Swift is the bird whose nest is esteemed as such a delicacy by the inhabitants of the Celestial Kingdom.

Who has not heard of Bird's Nest Soup?

Among the birds known for their brilliant colourings we pause to mention the tropical Humming-Bird and our English Kingfisher.

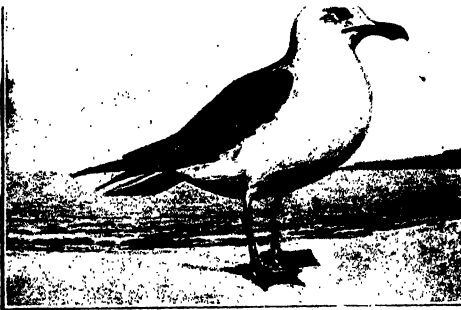
BIRDS OF PREY: THE EAGLE, THE SPARROW-HAWK, THE VULTURE, THE OWL ◊ ◊ The Birds of Prey often attain a respectable size; they are armed with powerful claws and formidable hooked beaks. At the head of their list we place the Eagle; smaller members of his tribe are the Kite, Falcon, Gerfalcon, Kestrel, Goshawk, Sparrowhawk and Buzzard. All



THE PARTRIDGE (*Perdix*) ◊ A Resident of the British Isles

these are clad in sombre plumage; they are mighty hunters, renowned for the wide range of their keen eyes. The *Gypætidæ* comprise Vultures and Condors, while the Owls belong to the Nocturnal Birds of Prey. Of these the best known are the Screech Owl, the Tawny Owl and the huge Eagle Owl. Owls have large eyes and their plumage has a silky sheen. They are clever hunters, and do useful service to man by preying on vermin of various kinds.

THE CLIMBING BIRDS: PARROTS AND PARRAKEETS ♢ ♢ British climbers are best represented by the Woodpecker and the Nuthatch, but tropical



THE GULL ♢ Gulls with black or grey wings haunt our shores, where they feed on refuse.

countries give us the Parrots and Parrakeets, intelligent birds with tongues which can imitate human speech. They take kindly to domestic life in cages, but feel the cold of our northern climate. Their plumage is gay, feasting our eyes with wonderful shades of rose, cream, grey and green. They range in size from the large Cockatoo to the tiny, fascinating Lovebirds.

THE FOWLHOUSE AND THE DOVECOTE: GAME BIRDS ♢ ♢ The *Columbidæ* include Pigeons, Doves, and Turtledoves, after which we pass on to the *Gallinæ* which comprise our own domestic poultry, table-birds and egg-layers. The *Tetraonidæ* embrace a large number of wild birds which are shot for the larder, such as the Grouse of Scotland, etc. The Snow or



THE MARABOU STORK ♢ A Wading Bird. Friendly to man, and often employed as a scavenger in the South,

White Partridge is also reckoned among the *Tetraonidæ*, while the Brown Partridge and the Quail are members of the *Perdix* group, a nearly related family. Other

members of the Gallinæ are the Turkey, Guinea-Fowl and the many Pheasants. Some of these, as visitors to the Zoological Gardens have noted, are gaily bedecked in wonderful colours. Of these we mention the magnificent *Argus*, the *Lophophorus*, the Snow Pheasant and the Gold and Silver Pheasants.

WADERS: HERONS, STORKS AND CRANES

▣ ▣ The Waders with their huge feet are a large family of energetic travellers which visit our marshes and swamps. Some of their names are Bustard, Plover, Lapwing and Curlew.

But of the migrants the name which is most familiar to us, with the



THE OSTRICH ▣ Attains a height of 8 feet. An inhabitant of Africa. Bred on farms for the sake of his feathers.

exception of the Swallow, is perhaps the Stork. His near relations are the Crane, Heron, Bittern, Egret and Spoon-bill. We must also mention the graceful Ibis, once the sacred bird of ancient Egypt. There are a host of other birds known by the general name of Waterfowl, which form a bridge leading us to the true AQUATIC BIRDS.

THE AQUATIC BIRDS: PALM-IPEDÆ ▣ ▣

The *Palmipedæ* are birds with webbed feet. Some have sharp, hooked beaks, while others, such as the Ducks, have flat beaks. The *Longipennes*, birds with immense, powerful wings include the huge Albatross, the graceful



A COLONY OF FLAMINGOS AND THEIR NESTS ▣ These beautiful birds are found in North Africa, and especially in Tunis.



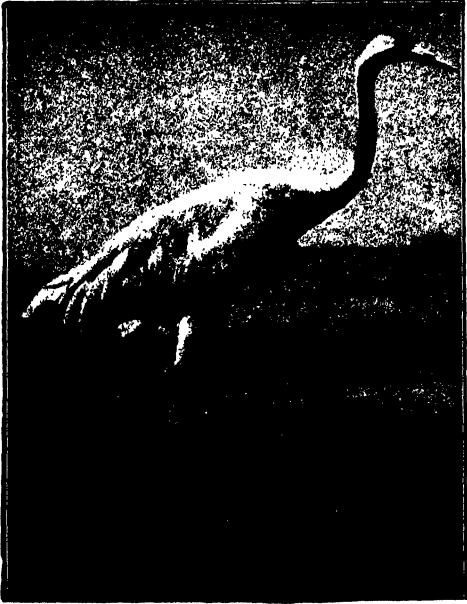
WILD DUCKS ▯ *The ancestors of the farmyard duck. They winter in southern countries.*

Gull, which Londoners know well, the Sea-Swallow, and the Stormy Petrel. We then pass on to the Cormorants and the Pelicans

with their strange pouches. The flat-beaked variety gives us the Duck, Teal, Goose, Swan, Eider, etc. Many of these have beautiful



THE STORK ▯ *Migratory waders which pass the winter in North Europe and the summer in South Africa. They are destroyers of vermin and build their nests on the roofs of houses.*



A CRANE $\bowtie$ A very graceful bird, with powerful wings. They are gregarious and migrate in the winter.



A GOOSE $\bowtie$ The domestic Goose is derived from the Wild Goose (Anser), another winter migrant.

plumage, and in this respect we must mention the most graceful of the family, the Flamingo. All these birds are mighty fliers, but they have relations which make only a very restricted use of their wings, the Grebes and Diving-birds. There are also the Penguins, birds with very curious habits. They are gregarious, living in colonies, with their own elaborate social systems. In Zoological Gardens such Penguin colonies are most amusing to watch. There are Arctic and Antarctic varieties of Penguins.

RUNNING BIRDS:
OSTRICHES,
CASSOWARIES,
etc. $\bowtie$ $\bowtie$ These termi-

nate our lists of birds. They are swift runners, but their wings are rudimentary and undeveloped. The Ostrich, a large bird with strong legs and magnificent feathers, is a native of Africa, where he is often bred in special farms for commercial purposes. The Rhea, or Nandu, is a South American cousin of the Ostrich, while the Emu and the Cassowary are his Australasian relations. We

conclude with the Kiwi (*Apteryx*) of New Zealand. His wings are almost atrophied; he has very short legs and no tail, so that he can hardly be said to have any resemblance to a bird at all.



COLONY OF ANTARCTIC PENGUINS.



THE TIGER ▯ A magnificent, powerful animal of the cat tribe, inhabiting India and other Asiatic countries.

CHAPTER VI

MAMMALS

BETWEEN the Vertebrates and Invertebrates we have found the two connecting links of Ascidian and Amphioxus. The *Dipnoi* perform the similar office of bridging the gap between Fish and Batrachians, while the *Archæopteryx* forms the intermediary type between Reptiles and Birds. It is therefore natural that we should look for a similar species to link the Birds with Mammals. We find it in the *Monotremata*.

Turning for the moment from these last-named to the true Mammals we find them to be a large class of Higher Vertebrates. Their fundamental characteristic is that they are viviparous. They reproduce young resembling themselves. Mammals are hairy-skinned beings; the mother feeds the young with milk from her breast and afterwards cares for them until they are able to fend for themselves. The

central nerve-system, which reaches a high state of development, is enclosed in an osseous skull. There are many families of Mammals, possessing varying degrees of intelligence. Of these we make bold to say that the highest type, most perfect in every way, is the *Homo Sapiens* or Man.

MONOTREMATA: THE ORNITHORHYNCHUS ▯ ▯ The *Monotremata*,

which we class as the lowest type of Mammal, lay eggs like Reptiles or Birds. They have the skeletons and beaks of Birds, and, like these latter, their organs of evacuation have only a single orifice. The *Ornithorhynchus* (Duck-billed Platypus) has webbed feet, a duck's bill and a poisoned, horny spur. It is only to be found in Australia, where it inhabits the banks of ponds. The *Echidna*



KANGAROOS ▯ The largest type of Kangaroo is as tall as a man and can make leaps of over 30 feet.



A NORWEGIAN WHALING PORT ▯ *The beach near the town is covered with the carcasses of slaughtered whales.*

resembles the Hedgehog in being able to roll itself into a ball. This insectivorous animal is also only known in Australia.

MARSUPIALS: KANGAROOS AND OPPOSSUMS ▯ ▯ *The Marsupials,* which come next in the scale,

are provided with a pouch below the stomach formed by a fold of the skin, in which the female places her new-born. Their mouths are attached to a teat, and, thus concealed and protected, they remain until they are sufficiently grown to emerge. This pouch is maintained in position by the two so-called marsupial bones. This pouch is a



HIPPOPOTAMI ▯ *The Hippopotamus inhabits the banks of African rivers, where he feeds on aquatic plants. Perched on their backs may be seen the birds which devour the parasites that infest these huge animals.*



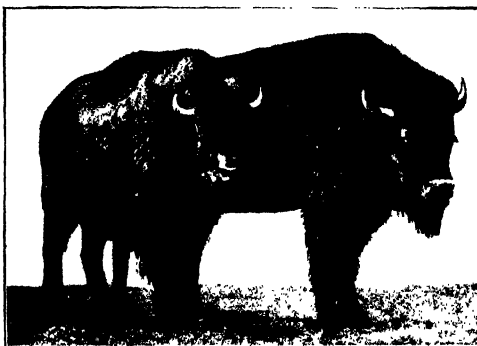
WILD BOAR ▯ *The ancestor of the domestic pig; common to Europe and Asia. Has been known to attain a length of 6 feet.*



A LONG-HAIRED ASIATIC GOAT ▯ (Male). *This species is found only in the mountains of Central Asia. (Photo: I. P. M.)*

common feature to be found in all marsupials; in other respects the families differ widely from one another in form and habits, some being insectivora, while others are carnivora. Marsupials are representatives of the oldest known species of mammals, fossilised remains of extinct families being found in Jurassic strata.

Kangaroos are *herbivorous marsupials* which inhabit Australia.

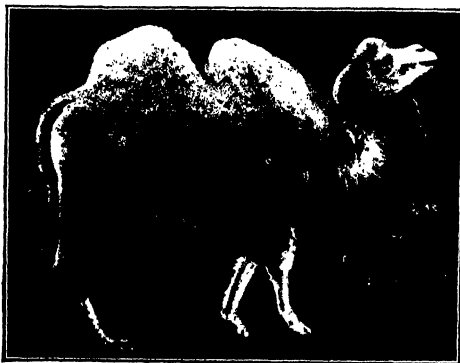


AMERICAN BISONS ▯ *Formerly roving in large herds over the North American prairies, the bison has been almost completely exterminated and is now only to be found in special reservations. (Photo: Moreau Bros.)*

The most remarkable member of the family is the Giant Kangaroo or "Boomer," which attains the size of an average man and is able to leap distances of over 30 feet. The *Phalangers* live in the branches of trees, their claws being well adapted for climbing. The *Petaurus*, or Flying Phalanger, has a flying membrane extending from the elbow to just below the knee.



AN AUSTRALIAN MERINO SHEEP ▯ *The Merino yields an abundant crop of wool, of an exceedingly fine texture.*



TWO-HUMPED CAMEL ▯ *A native of Central Asia, where he is used as a beast of burden. The hair is woven into a very warm cloth.*

We now pass to the second section of the carnivorous Marsupials, which bear a strong resemblance to members of the canine tribe. The *Dasyurus* is like the common European weasel in many ways, while the *Thylacine* might easily be taken for a dog. The Opossum inhabits America, as also the Yapock (*Chironectes*), which resembles the Otter in several respects.



GRANT'S ZEBRA. (East Africa) $\square$ The Zebra is a member of the equine race and a near kinsman of the Ass. Also found in South Africa.

MARINE MAMMALS: WHALES
 $\square \square$ Having adapted themselves to an aquatic life, certain mammals have undergone radical bodily changes. The fore limbs have become fins, while the hind limbs have completely disappeared. External ears are also wanting. The *Sirenia* have large heads, thick bodies and flattened tails; they are reduced to two types, the Dugong of the Indian Ocean and the Manatee which is found in the rivermouths of the Senegal and Brazil. From these we pass to the *Cetacea* (Whales), where a still greater change has taken place. The skin is hairless and certain types have dorsal fins. The eyes are small; the nose is the most important organ of the enormous head, as it is through the nasal vent that the animal expels the air which it has inhaled. Such air is necessarily highly charged with watery vapour. All Cetaceans except the *Mystacocetes* group have teeth; the palate of the last-named kind being provided with transverse horny laminae, known as the "baleen." These Baleen Whales attain an enormous size and are hunted for their oil and blubber. The baleens of the mouth



A RACEHORSE $\square$ The Racehorse has special powers of speed which have been acquired by a rigorous system of selective breeding and methodical training.

furnish the substance known as "whale-bone." On account of the indiscriminate policy of slaughter pursued by the whaling industry it is to be feared that these whales are in danger of total extermination. The toothed Cetaceans include the Dolphin, Porpoise, Grampus and the enormous Cachalot.

UNGULATES:
 THE HORSE,
 RHINOCEROS,
 ZEBRA, etc. $\square \square$

The feet of these are characterised by their broad blunt nails, or by hoofs which enclose the ungual phalanges. The teeth of these herbivorous animals are mainly molars. The first section comprises the Tapirs, which have four toes on the fore feet, but only three on the hind feet. They are represented by several species in Central and South America, and one in the Malay Peninsula and Archipelago. The Rhinoceros, an inhabitant of Asia and Africa, has one and sometimes two horns on his nose. His hide is exceedingly tough and his body measures over 10 feet in length. The Equine group includes the Horse, Ass and Zebra. We then pass to the sub-order of the *Suina*, where the fore and

hind feet contain an equal number of digits. One family is represented by the Hippotamus, a huge aquatic animal with a thick hide, which feeds on the vegetation bordering the banks of African rivers. The other family of the *Suidæ* includes the Wild Boar and his descendant, the domestic Pig, as well as the Peccaries, Babirussas and Warthogs. These *Suidæ* have complete dentition, including the canine teeth and powerful snouts which enable



THE OKAPI ▣ A near relation of the Giraffe. First discovered in 1900 in the forests of the Belgian Congo. In height the Okapi is about the size of a horse. (Photo: Royer, Nancy.)

them to grub in the soil. They are nocturnal animals, which will eat all kinds of food.

RUMINANTS: CAMELS, CATTLE, GOATS, ANTELOPES, etc. ▣ ▣ The third section is that of the Ruminants, which possess four-fold stomachs and cloven hoofs. All except the Camels and Chevrotains have horns. The Dromedary has only one hump, whereas the True Camel of Central Asia has two. Their New World cousins are the Llama and the Vicuna.

The *Cervidae* are graceful animals, with heads surmounted by magnificent antlers. They number among their members the European Stag and Roedeer, the North

American Wapiti, the Reindeer of the Arctic Regions and the Elk.

Of the *Cavicornae* (Hollow Horns) there are three types, the Goats, Cattle and Antelopes. Our domestic cattle have many relations in other parts of the World: Zebu, Yak, Buffalo and Bison are a few of their names. The Sheep and Goats are a large family, with many wild members. There are the Wild Goats of the Alps and Pyrenees, and the Moufflon which is found in Corsica and Sardinia. There are many beautiful species of Antelopes; the only European varieties are the Alpine Chamois and the Saiga of Russia. Africa is the home of all other Antelopes. The last family is that of the Giraffes of Central Africa and the Okapi of the Congo.



THE ERMINE ▣ The coat is a rusty red in summer and white in winter. A carnivorous animal, preying on small rodents.



THE WILD RABBIT ▣ Originally a native of Africa. Smaller than the domestic Rabbit, with shorter hair.

PROBOSCIDEA : ELEPHANTS ♠ ♠
 The Elephant is the only survivor of a group which included the prehistoric Mammoth and Mastodon. Our Asiatic and African Elephants are less powerful specimens than their extinct relations, but to our eyes they present a sufficiently formidable appear-

strange types, as for instance, the Giant Ant-eater with his thick fur and long tongue, the plated Armadillo, the *Orycteropus* or Earth-Pig and the Sloth, another furry animal, with huge claws. The Sloth is usually to be found suspended, head downwards, from the branch of some tree. A sluggard in



AN ANNAMSE ELEPHANT ♠ *The Asiatic Elephant is found in India and Indo-China. He differs in several respects from his African cousin, notably in the conformation of the head, which presents a bulged appearance.*

ance. Their characteristic feature is the long trunk.

movement, he feeds entirely on leaves, young shoots and fruit.

DENTATA ♠ ♠ In spite of their name, which signifies 'toothless,' some have teeth. Among them there are some

RODENTS : RAT, MOUSE, SQUIRREL, RABBIT, etc. ♠ ♠ A large family, chiefly remarkable for the



THE LION ♂ A nocturnal animal of the cat tribe, which preys on herbivorous mammals. Antelopes are the staple food of the African Lion. The Lion has now completely disappeared from the northern provinces of Africa.



THE BROWN BEAR ♂ A sturdy, thick-set animal, which attains an enormous size. The body is covered with a shaggy coat of greyish-brown hair. The feet are short and the five toes are terminated by long, curved claws. The bear walks on all fours, but is able to rise on his hindfeet. A good tree and rock climber. (Photo : Forbin.)



AN ESQUIMAU DOG *Used by Arctic explorers to draw their sledges.* (Photo: London Electro-type Agency, Ltd.)

strength of their teeth, which grow continuously. This fact is responsible for the incessant use they make of them. Rats and mice are the best-known types, but we must mention the Beaver, a famous builder and engineer, the Flying Jerboa, the Squirrel, the Marmot, the Porcupine, the Chinchilla, the Guinea-Pig. The European Rabbit and Hare complete our list, which, however, has enumerated only a few out of a large host.

INSECTIVORA *Many of these bear striking resemblances to some of the Rodents we have enumerated. They are differentiated from them by their dentition. The Shrew-Mouse, a large family, has many points of similarity with the ordinary mouse. The Hedgehog is useful as a destroyer of insects; the Mole excavates subterranean galleries with amazing rapidity. There are many other members of the family to be found in different parts of the world.*

CHIROPTERA: Bats, etc. *The Chiroptera are known by their large membranous wings, their shaggy bodies and their nocturnal habits. Some feed on insects, others on fruit. The American Vampire is the giant of the family, spanning nearly a yard across. The Rhinolophidae include the bats seen in our own country.*

CARNIVORA: OTTERS, BEARS, DOGS, CATS *The Carnivora have a powerful system of dentition. Carnivorous animals use their teeth for offensive and defensive purposes as well as for masticating their meat. Their feet are armed with sharp curved claws. Most carnivora are keen hunters. The Mustelidae have elongated bodies; of these we may mention the Marten, the Sable, the Polecat, the Ferret, the Weasel, the Badger, the Skunk, the Mink and the Otter. The Ursidae with squat, stout bodies, are the bears. There are white Polar Bears, Brown Bears and the Grey or Grizzly Bear of America, which grows to a height of 8 feet. The Hyenas are a*



THE JAGUAR *An inhabitant of South American forests. The markings of the skin closely resemble those of the Panther.*



A LIONESS ON THE ALERT *This photograph was taken in Uganda at night by means of a magnesium flash-light. The operator had placed the dead antelope at a spot where he could get a good exposure and the result shows the lioness looking up, as if startled by a false alarm,*



THE HANUMAN MONKEY ▯ *A sacred animal in India.*



CHIMPANZEES ▯ *Natives of the West Indies.*

connecting link, which brings us to the *Canidae*. Here we have our domestic dogs, many kinds of which have been artificially produced by cross-breeding. The wild *Canidae* include Wolves, Jackals and Foxes. Civets and Genettes brings us to the Cats, or *Felidae*, a handsome family which include the Lion, Tiger, Leopard, Panther and Lynx, as well as our own domestic cat, perhaps the most beautiful of all.

AQUATIC CARNIVORA: SEAL AND WALRUS ▯ ▯ Certain Carnivora have also become acclimatised to life in the sea. These are named *Pinipedidae*; the Sea-Lion, the Walrus and the Seal are the representatives of their three families.

LEMURS AND MONKEYS ▯ ▯ The night-loving Lemurs have points in common with Insectivora and monkeys. The larger proportion of the species are exclusively inhabitants of Madagascar. The Gmelin or woolly lemur is an inhabitant of trees which rarely descends to the ground. There is a strong resemblance

to the Monkey. The *Tarsius*, which inhabits the Malayan Archipelago, is a queer-looking fellow with large eyes and ears and a curiously-shaped foot.

The Simians or Monkeys are the most intelligent order of Mammals, and represent the highest development of the animal kingdom. Of these the Marmoset is the lowest type. Monkeys have thumbs opposable to fingers and sharp canine teeth. The *Cebidae*, or New World Monkeys, have 36 teeth, prehensile tails and broad spaces between the nostrils. Of these tree-dwellers we enumerate the Spider Monkey, the Sakis, the Sapajou, and the Squirrel Monkey.

The *Simidae* or Old World Monkeys have likewise 36 teeth. Their nostrils are closer together and their tails are not prehensile. The sides of their faces are distensible, thus serving as pouches where food may be stored. As representative types we may mention the *Hanuman*, the sacred monkey of India, the *Kahau* or Proboscis monkey of Borneo, the numerous *Cercopithec*i of Africa and the *Macaci*, an Asiatic species, to which belongs the Magot or Barbary Ape,



THE DOMESTIC CAT ▯ *Intelligence and independence are the chief characteristics of the domestic cat. A lovable animal and one of the most beautiful of all mammals.*

which has become acclimatised on the Rock of Gibraltar. Nearly related to these are the *Cynocephali* or Baboons.

ANTHROPOID APES: GORILLAS, CHIMPANZEES, etc. ♠ ♠ The Anthropoid Apes are Man's nearest relations. They have extremely long arms and no tails. The Gibbons inhabit south-

eastern Asia and the Malay Archipelago; the Orang-utang, an inhabitant of Borneo and Sumatra is also noted for his length of arm. Gorillas have been known to exceed 6 feet in height and are inhabitants of the central African forests. The Chimpanzee of East Africa has perhaps the most resemblances to Man; he is highly intelligent, easily tamed and always ready to learn human habits.



HEDGEHOG ♠ This animal is insectivorous. Its spines are protective



A COLONY OF KING PENGUINS *♂* Penguins are gregarious birds which breed in large colonies called rookeries.

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YOUNG SWALLOWS IN SPRINGTIME *♂* Swallows build their nests on and even sometimes in human habitations. The Swallow is very much attached to its dwelling-place, always returning every year to the same spot. A destroyer of noxious insects, the Swallow is a very useful bird to man. (Photo: Reid Wishaw.)

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THE FRENCH REVOLUTION

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ROUGET DE L'ISLE SINGING THE MARSEILLAISE FOR THE FIRST TIME AT THE HOUSE OF DIETRICH, MAYOR OF STRASBOURG (picture by Pils, 1849) *Diétrich having expressed before some officers his regret that France had no national hymn, one of them, Captain Rouget de l'Isle, composed in a few hours his "War-song for the Army of the Rhine." Brought to Paris by some National Guards of Marseilles, it was immediately called "The Marseillaise."* (Louvre.)

THE FRENCH REVOLUTION

By A. ALBA

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LIBERTY (by Proudhon) ∅ Liberty, crowned with laurels, a hatchet in her right hand, tramples on the "Hydra of Tyranny." In her left hand she holds the yoke she has just wrenched from him. (Bibliothèque Nationale d'Estampes.)



MOBBING ON THE PONT NEUF $\nearrow$ Towards the end of 1788 public opinion was over-excited, having obtained from the King the summoning of the Estates General. People are here seen on the Pont Neuf stopping carriages and forcing noblemen to salute the statue of "Good King Henri IV." (Bibl. Nat.)

THE FRENCH REVOLUTION

INTRODUCTION

THE situation in France had become intolerable at the end of the year 1788.

Bankruptcy was proclaimed, the nation no longer giving its confidence to the Ministers at its head. The Ministers themselves, in particular the best of them, men such as Turgot and Necker, were prevented by the privileged classes from carrying out their policy of reform. Disobedience seethed throughout the nation and revolt was already astir. The army was no longer trustworthy. Every *parlement* was up against the King's edicts. In the midst of all this anarchy was a Court whose cupidity made it an object of universal loathing, a King of no account and already a laughing-stock, a Queen held up to public insult with the nickname "The Austrian," dragged in the mire since "The Necklace Affair," and burnt in effigy in the very heart of Paris.

In order to satisfy the Nation, Louis XVI decided to convene the Estates General on May 1st, 1789. This parliamentary assembly had not met since the year 1614. It was a mere shift on his part in order to get new subsidies. He was of no mind to transform the system of government and society and hardly intended to do more than suppress a few abuses. On the other hand the Nation was to find its voice again after a century and a half of enforced silence and had set its mind on transforming the State branch and root. The Nation meant above all the Bourgeoisie or Middle Classes. Enjoying no privileges, the Bourgeoisie suffered under the yoke of the régime and its abuses. At the same time it was highly cultivated and had read and pondered a lot. It had grown conscious of its own value and could repeat with Sieyès in his famous pamphlet: "What

THE FRENCH REVOLUTION



LOUIS XVI ▯ This portrait was painted by Baze in 1785 when the King was 31 years old, and had already grown stout. The puffed face reveals him as a good-hearted, but weak, undecided man without a strong personality. (Bibl. Nat.)

is the 'Third Estate'? Everything. What has it been till now in the political scheme of things? Nothing. What does it demand? 'To become something.'

Thus, when the Nation nominated its representatives during the winter of 1788-1789, it laid down for them in the *Cahiers* its programme of demands and of abuses to be suppressed. Abuses and demands were already well known. The writers of the XVIIIth century, known as the "*Philosophes*," had enlightened the country concerning them. In reading Rousseau and applauding *Le Mariage de Figaro*, people had more easily realised all that was odious and ridiculous in the privileged classes. Montesquieu, Voltaire and Diderot had gone so far as to assert that France shared with Turkey the unenviable position of being the most admirable specimen of a despotic State in Europe, while England was the ancient refuge of freedom, where the King could do nothing without the consent of the nation and needed more than a *Lettre de Cachet* to have a man imprisoned. Moreover there was the recent example of the English colonists in America, who had risen in revolt rather than pay illegal taxes and had proclaimed their independence. Only thirteen years previously

their great man Franklin had been feasted in Paris and France's help had conferred victory upon them. And had not the young republic of the United States inscribed in its recent constitution the very same principles which the philosophers of France had defended? It was only logical therefore, that France should follow their theory and example.

THE NATION'S WISHES ▯ ▯ The firm resolve of the Nation is shown in the 50,000 *Cahiers* which the Deputies were to take with them to Versailles as the undeniable evidence of the nation's wishes. Up till that time the Ecclesiastical and Monarchical theory had placed all power in God alone (Kings being merely His delegates on earth and participating in His almightiness), and had affirmed the absolute authority of the King, who governed according to his liking, levied taxes and spent them according to his whims, being master of his subjects' possessions by means of confiscation, of their persons by means of *Lettres de Cachet*, and of their very thoughts by means of the censor and State intolerance. The



MARIE ANTOINETTE AND HER CHILDREN (by Mme. Vigée-Lebrun) ▯ The three children are (from left to right) Madame Royale, afterwards Duchesse d'Angoulême; the future Louis XVII; the Dauphin (who died in 1789).



LET'S HOPE THIS GAME WILL SOON END ♣ Caricature of 1789. The overloaded peasant has to carry the Priest and the Nobleman. (Bibl. Nat. Est.)

hope, more than a hope, a certainty even, rose throughout France ; evils were to be abolished, freedom and justice were to reign throughout France, Europe and the whole world, in the same way as the ideas of the *Philosophes* had spread throughout France, Europe and beyond the seas. "The shipwreck is over" said the *Cahiers d' Auvergne*, "and we are drawing near to a land that looks like Paradise."

DISILLUSIONMENT ♣ If the Nation believed it was reaching its goal, it was because of its conviction that the King was with it. Had not the Minister Necker officially announced that the representatives of the Third Estate at the assembly of the Estates General should be equal in number to both the other Estates together, and was that not a pledge of victory ? Had he not promised almost all the reforms demanded ? Hence, the hope that uplifted France at that time expressed itself in a touching loyalty and devotion to Louis XVI. But the King was unworthy of it. At the beginning of 1789 he was just as kind as ever, just as pleasant and anxious to do good as at his accession ; but he was always just as weak, irresolute, wavering,

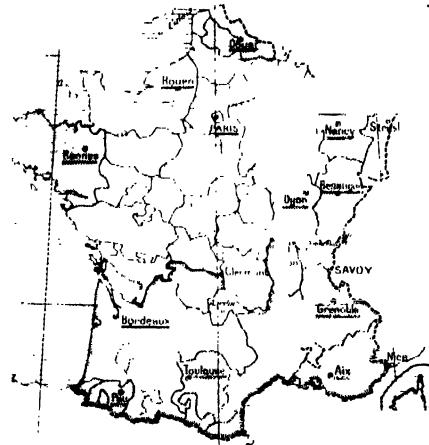


CAVALRY IN THE FAUBOURG ST. ANTOINE ♣ At the beginning of 1789, owing to famine and unemployment, there were in Paris, according to Mirabeau, 120,000 beggars out of a population of 600,000. On April 27 and 28, a mob of starving or unemployed workers looted the houses of the merchants Réveillon and Henriot. Troops had to be called out, and there were many dead and wounded. (Mus. Carn.)



COSTUMES OF THE THREE ORDERS It has often been said that public opinion was very dissatisfied with the striking contrast between the rich apparel of the Privileged Classes and the simplicity of the Commoners at the first meeting of the Estates General. These were the ordinary costumes, under the old régime, of a Cardinal, Noble, and Commoner. (Bibl. Nat.)

will-less and tired of governing. (Already in 1776 after reigning two years he envied one of his ministers for being able to resign!) At the same time he was autocratic and obstinately bent on maintaining all the heritage of traditional Absolutism. And above all he was insincere, no doubt because he was without will-power, ready to swear one day to the constitution only to violate it the next, and thereby giving the Nation the impression of playing a double game and being a "hypocrite," an epithet that was to be hurled at his face in a riot three years later. In the spring of 1789 he had fallen more than ever under the influence of the worst reactionaries of the Court: his brother, Count d'Artois, a man as hard-hearted as he was narrow-minded; and Queen Marie Antoinette, above all, a staunch supporter of Absolutism and hated by the people. On May 3rd, when the King received the deputies of the Third Estate at Versailles, he did not offer them a word of welcome. On May 5th, at the first sitting of the Estates General in the hall of Menus Plaisirs, he had nothing to say except that he had convened the deputies in order to save the State from bankruptcy, remarking that "he was aware of his authority and would



THE ADMINISTRATIVE DIVISIONS OF FRANCE II

ADMINISTRATIVE DIVISIONS OF FRANCE IN 1789 There is an absolute lack of unity; provinces and "généralités" over-ride; Law is not the same everywhere; besides "Electoral Lands" there are "State Lands."

maintain it." He did not utter a word concerning the promised political and social reforms, and forbade Necker to refer to the matter even by the way.

The disillusionment was too great and the deputies of the privileged classes made it all the stronger by their arrogance and disdain for the Third Estate. "The battle's begun" wrote a deputy the same evening. "Everything indicates that the Estates are heading for a storm, either between the Third Estate and the other two Orders or with the Court."

THE GREAT PERIODS OF THE REVOLUTION ▯ ▯ The history of the Revolution begins with the

first sitting of the Estates General on May 5th, 1789. Till September 21st, 1792, the monarchy was retained: that was the monarchist period of the Revolution, when, after a series of incidents that ruined Absolutism, a new Constitution was drawn up by the Constituant Assembly and applied by that body and the Legislative.

On September 22nd, 1792, the Republic was proclaimed and remained the Government of France, first under the Convention (September 1792, till October 1795) and then under the Directoire till the coup d'état of 19 Brumaire in the year VIII (November 10th, 1799) which placed the fate of France in the hands of Bonaparte.



THE PRESENT TIME REQUIRES EVERYONE TO BEAR THE GREAT BURDEN ▯ This print contrasts well with those on pages 7 and 8, and expresses the nation's wish for equality in taxation. (Bibl. Nat.)



THE OATH OF THE JEU DE PAUME. The great painter David was enthusiastic about the new ideas and later on became a ferocious Conventionary. His picture shows the general enthusiasm and agreement of all to take the oath, the words of which are read out by Bailly standing in the centre. The mutual friendliness of a monk, a noble and a burgher in the foreground should be noted. (Versailles Museum.)

PART ONE

THE MONARCHIST PERIOD

CHAPTER I

THE FALL OF ABSOLUTISM

NOTWITHSTANDING their loyalism, the Estates General were not long before they found themselves in menacing opposition to the King owing to the hostility of the Court. And when Louis XVI wished to retrace his steps, it was only to find the Estates resisting him and the people of Paris rising up to assure them of victory.

THE NATIONAL ASSEMBLY. Necker had been able to obtain the concession that the representatives of the Third Estate should be of equal number with those of the two other Estates combined, (598 to 1196); but it had been left undecided whether the three orders should hold their

discussions separately as of old (which would have assured the majority to the two votes of the privileged orders), or whether they should meet in a single assembly, in which case the voting would be by heads and the preponderance would remain on the side of the Third Estate. The latter proposed, the day after the opening sitting, that the verification of the delegates' powers should be made in common. The deputies of the Nobles refused. Those of the clergy were conciliatory, though undecided, and appealed to the King. The matter was discussed for a month without any decision. The Third Estate began to lose patience and decided to set to work, alone if necessary, on the reform of the State. Did it not represent



BAILLY *♣* An eminent Astronomer and deputy to the Estates General, Bailly presided at the meeting of the Jeu de Paume. Later on he became Mayor of Paris. The affair of the Champs de Mars in 1791 ruined his popularity; he was guillotined in 1793. (Mus. Carn.)

96 per cent. of the nation? On June 17th it took the title of "National Assembly." A new power rose up over against the King and already the deputies were taking an oath, the first draft of the famous oath of the Jeu de Paume, "to acquit themselves faithfully of the functions with which they were charged." Already they were performing an act of sovereignty in legislating on financial affairs. In one point at least, the most important in fact, the King was no longer possessed of absolute power. The following day the clergy, several of whose members had already joined the Third Estate, decided for the joint assembly.

THE FIRST ATTEMPT AT REACTION BY THE KING *♣ ♣*

Louis XVI could not afford to pass over this attack on his rights. Moreover, he was hedged in by a delegation of the Parlement and by the Archbishop of Paris, who were come to see him at Marly, where he was staying, out of touch with Necker and more than ever at the mercy of his surroundings. Believing that it was necessary to intimidate the Third

Estate and by all means to force it to break off its sittings, he adopted the old naïve policy that had succeeded in 1614: he ordered the Hall of Menus Plaisirs to be closed. Then he decided to hold a royal meeting on the 23rd, in which he was to annul the decision of the 17th, and formally command that the voting should be by the Estates as a whole and not by person.

Meanwhile, however, the deputies, having been warned too late of the closing of the Hall and taking it as an insult to their dignity as representatives of the Nation, met in the Hall of the Jeu de Paume (Game of Tennis), and following the proposal of Sieyès and Bailly, all, with one exception, took the famous oath "never to separate, and to meet again wherever the circumstances demanded, until the constitution of the Kingdom should be established" (June 20). Hence, when the King at the royal sitting on the 23rd, while preaching union, annulled the decisions of the 17th, forbade the Estates to meet in a single hall and finished his speech by ordering them to withdraw on the spot, the deputies of the Third Estate and some of those of the clergy refused to obey. The imperious tone of the King and the applause of the Nobles had made them indignant, but had not intimidated them; and when the Marquis de Dreux-Brézé reminded them of the King's command and invited them to



NECKER *♣* The jugs of the revolutionary period are often valuable documents. Here is a witness to the popularity of Necker, "the hope and support of France" (Mus. Carn.)

withdraw, Mirabeau hurled back the famous reply: "Go and tell your master that we are here by the will of the people and that we shall not be driven out except at the point of the bayonettes"; and he asked the Assembly to proclaim itself inviolable and to brand as "traitor and abhorred of the Nation" whosoever should attempt to act against it.

Louis XVI was far too irresolute to think of acting. Moreover he knew that the troops were not reliable and that the people of Versailles were manifestly in favour of the Third Estate and spoke of massacring the Nobles. When he was informed of the deputies' refusal, he exclaimed: "Then damned well let them stay there!" (Eh bien f. . . qu'ils restent!) That was the first capitulation. And the following days, in spite of his prohibition, some fifty liberal nobles and the majority of the clergy made common cause with the Third Estate. Nothing remained to the King but to sanction their disobedience and his own humiliation. On the 27th he commanded the voting to take place by head and in a single room. The Nation applauded. Versailles was illuminated, but these changings of front brought royalty into discredit.



MIRABEAU $\diamond$ Elected, though a Noble, by the Third Estate in Provence, Mirabeau who was an ardent "Patriot," wished to strengthen the royal power through fear of anarchy. Died in 1791. (By Guérin.) (Bibl. Nat.)



CAMILLE DESMOULINS $\diamond$ Advocate at the *Parlement de Paris*, he took part in the affair of July 14. A friend of Danton, he defended the latter's policy of mercy in 1794, and was guillotined with him. (By Suvée.)

THE KING'S SECOND ATTEMPT AT REACTION $\diamond \diamond$ With death in his soul, Louis XVI had sanctioned the fall of his absolutism. Already a draft Constitution was being elaborated by the Assembly, which on July 9th was to take the name of "Constituant Assembly." Immediate steps had to be taken if the Assembly was to be destroyed. The King gave his mind to the matter, but less than the Queen and the Count d'Artois, who, more than Louis XVI, caused a number of haphazard measures to be taken from day to day. Since June 26th six regiments had been called to Versailles, and a further ten arrived on July 1st. They were placed under the Maréchal de Broglie, who was cordially detested for his pompous, hard-faced, grand-seigneurial manner. The arrival of these troops and the insulting attitude of certain deputies of the Nobles who refused to take their seats in the Assembly and declared all its decrees illegal, greatly irritated the population, especially in Paris. The people were starving and the bourgeois were anxious about their revenues. The 400 electors who had nominated the Paris deputation of the Third Estate illegally joined themselves on to the official municipality, installed themselves in the Hôtel de Ville, resolved to put into practice the decrees of the Assembly and asked for an

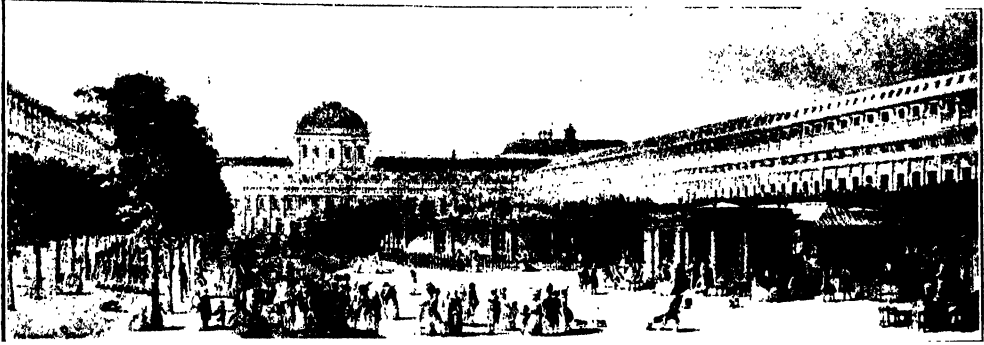


CHARGE OF THE ROYAL GERMAN AT THE TUILERIES On July 12 the mob, indignant at the dismissal of Necker and stirred up by demagogues such as Camille Desmoulins, came into collision with a detachment of the Royal Germans, under the command of Prince de Lambec. Assailed with stones, chairs, etc., the horsemen charged the mob. The incident was exaggerated and dramatised, as this print clearly shows. (Mus. Carn.)



LONG LIVE THE KING! LONG LIVE THE COUNTRY! After July 12 many soldiers sided with the rioters. The wording of the print gives their reason: "We soldiers, too, belong to the Third Estate." (Mus. Carn.)

armed guard. At the same time the troops themselves were becoming less and less reliable. Some Gardes Françaises, who had complained of the excessive severity of their colonel's discipline, mutinied and were thrown into prison, only to be set free by the populace and recommended to the King's mercy by the deputies. The Assembly, also, grew anxious, asking in vain for the withdrawal of the troops. Louis XVI, on the contrary, thought himself powerful enough to dismiss Necker, the only popular man among his surroundings on July 11th, and replace him with ardent reactionaries. Undaunted, the deputies protested, declaring that Necker "carried away with him the regrets and esteem of the Nation," and that all the decrees that had been voted hitherto retained their value. But what could the Assembly do? Its protests were in vain: force had to be met with force, otherwise the Revolution would miscarry and Absolutism would rear itself up stronger than ever and ready to take the most violent reprisals. So, in order to save the Assembly and the Revolution, the people of Paris rose up and had its first day of power.



THE PALAIS ROYAL IN 1789 $\square$ The garden of the Palais Royal belonged to the Duke of Orleans, cousin of Louis XVI and father of the future Louis-Philippe. In the centre stood the Chinese Café; on the right the Théâtre-Français in course of construction; in the background, the Duke's palace with a dome. The Palais Royal was the meeting-place of all the elegant society of Paris. It was there that Camille Desmoulins called the people to arms on July 12, 1789. (Mus. Carn.)

Necker's dismissal became known the next day, which was Sunday. The whole town was indignant; theatres were closed as a sign of mourning, and the crowd carried in procession the busts of Necker and the Duke of Orleans (cousin of Louis XVI and father of the Duke de Chartres, the future Louis-Philippe), who was reputed to be a liberal. At the Palais Royal, the arcades of which, with the Café de

la Rotonde, were the gathering place of all the town, popular orators mounted tables and harangued the crowd. Foremost among them was a young man, Camille Desmoulins, who denounced the treachery of the Court and warned the world against a "St. Bartholomew of patriots." Exasperation seized the crowds, already haunted by the fear of starvation and the dread of mysterious "brigands," who were

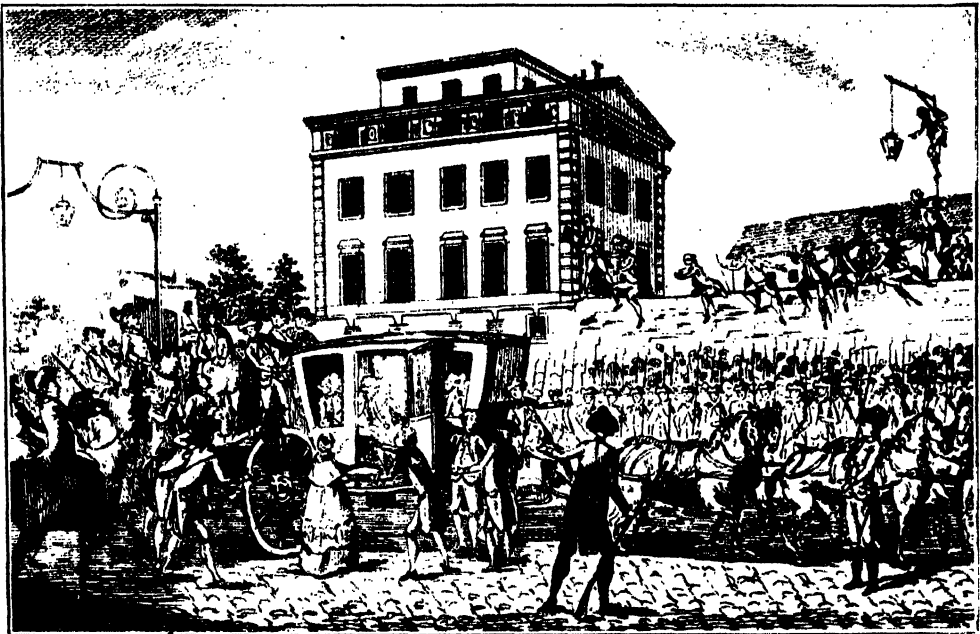


THE MEMORABLE 14TH OF JULY, 1789 $\square$ In front of the Hotel de Ville, some men carry pikes adorned with the heads of de Launay, governor of the Bastille, and of Flesselles, the Merchants' Provost, who had just been massacred. The mob went on to the Palais Royal, and the bodies, after being exposed to the insults of the populace for several days, were thrown into the Seine. (Bibl. Nat. Est.)

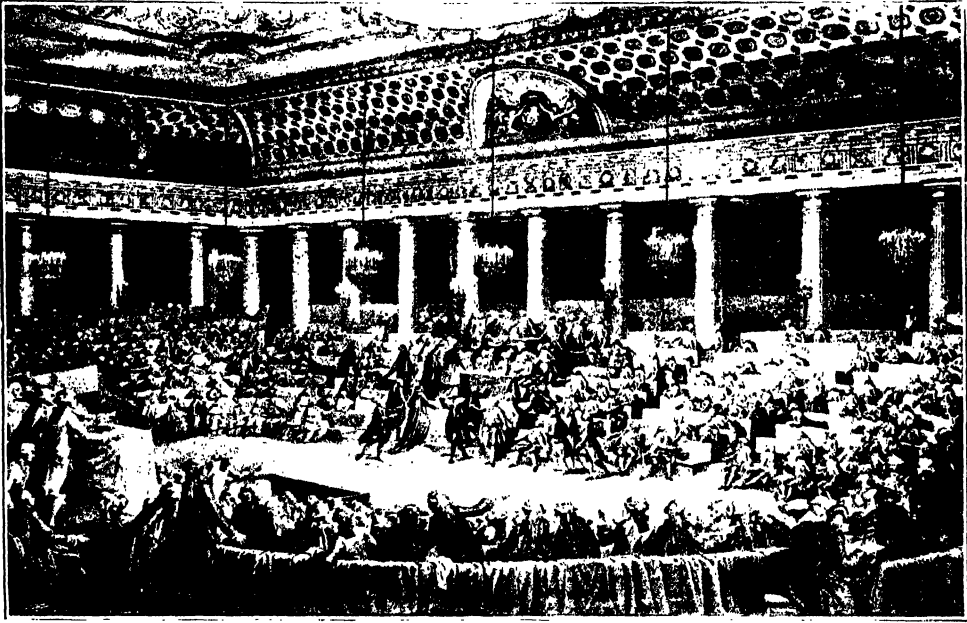
said to be marching on Paris. It was necessary for everyone to arm immediately. Gunsmiths' shops were already being ransacked. In the Tuileries Garden a scuffle occurred between strollers and soldiers. The "Royal Germans" charged the people. Though the injured were very few, the people were exasperated. It was already the beginning of an insurrection. On the 13th, the tocsin sounded from every belfry, excited men armed with pikes, hammers, halberds, spikes, rushed about the town, stirring up passions and augmenting the confusion. To resist the "brigands" who were said to be bearing down on Paris and to put down looting, the new municipality created a fresh militia, in which noblemen and even priests were enrolled. This was to be the nucleus of the future National Guard. On July 14th the people and some of the Gardes Françaises continued to look for weapons and seized 30,000 guns and several cannons at the Invalides. They thought they would find as much at the citadel of the Bastille. Accordingly they sent a deputation to the Governor de Launay, who received it very courteously. During the negotiations, however, the crowd was fired upon from the Bastille in some mysterious

manner. The crowd immediately started the attack. Towards four o'clock the citadel was forced, the Governor arrested, insulted and assassinated. Shortly after, it was the turn of the Merchants' Provost, Flesselles, who was alleged to have tried to hide a depot of arms. This was the first bloodshed of the Revolution. A few days later Foulon of the Council of State and his son-in-law Berthier, who were accused of wishing to starve the people, were hanged and their bodies subjected to outrage.

When Louis XVI realised at last that it was not a riot but a revolution, he made no attempt to resist. To do so he would have had to reconquer Paris, and he could not rely on all his troops. On the 15th he himself announced to the Assembly the removal of the troops. On the 16th he reinstated Necker. On the 17th he went to Paris, and by his presence sanctioned the accomplished facts. At the Hôtel de Ville he was received by Bailly, the new Mayor of Paris, and was presented with a new blue, white and red cockade by La Fayette, chief-in-command of the National Guard. It was a sort of symbol: the Nation stood by the side of the King, just as the King's colour, white, was surrounded by the colours of Paris, red and blue. "Hence-



THE MEMORABLE 17TH OF JULY, 1789 — Louis XVI arriving from Versailles to give his recognition to the changes that had been effected in Paris (taking of the Bastille, creation of a new municipality with Bailly for mayor, formation of the National Guard under the command of La Fayette). He is met at the barrier by the Archbishop of Paris and by Bailly, who presents him with the keys of the city. (Mus. Carn.)



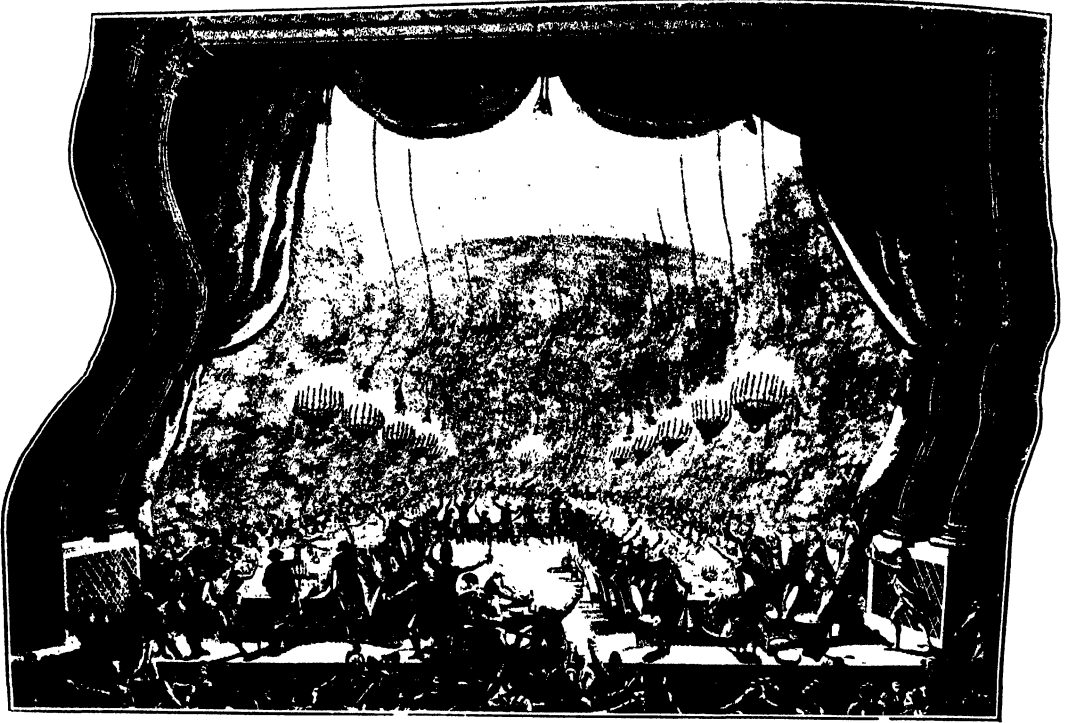
THE NIGHT OF AUGUST 4 *It was in the Hall of Menus-Plaisirs, since demolished, that the deputies sat until their departure for Paris in October, 1789. In the night of August 4 the Assembly abolished part of the feudal régime. It was not until the Legislative Assembly and the Convention that the peasants were entirely liberated by being relieved from redeeming the obligations retained by the Constituent Assembly. (By Monnet.) (Bibl. Nat.)*

forth" wrote the English Ambassador to his master, "we may look upon France as a free country, the King as a monarch whose powers are limited, and the nobility as reduced to the level of the nation."

THE CONSEQUENCES OF THE FOURTEENTH OF JULY *♦ ♦* The consequences of July 14th were immense. Not only did it entail the humiliation of the King and the victory of the Assembly, the beginning of the emigration with the departure of the Count d'Artois, Prince de Condé, Maréchal de Broglie, the Polignacs and several bishops and Parlementaires, but it brought upon the scene the people of Paris who had taken up arms and was to keep them, throwing the weight of its "journées" into the balance in the moments of crisis. Moreover the example of Paris was followed in the provinces, where all the chief towns set up municipalities and National Guards, while the peasants started their risings.

Though the Estates General had been sitting three months, nothing had yet been done for the peasants. The latter were growing impatient. Since the townsmen were destroying

royal absolutism, why should they not destroy feudal absolutism? At the same time in that fatal month of July, 1789, a sudden panic terror, "The Great Fright" of mysterious origin, spread throughout France. Everywhere the fear-inspiring word went round of brigands arriving, of troops sent by the King to chastise the people, or enemy armies pouring over the frontier. The peasants marched up to the châteaux, calling on the nobleman to deliver up to them the title-deed whereby he levied feudal taxes on them. If the lord refused their demand they set fire to his château, while he himself ran the risk of being killed. Then of a sudden, with the burning of châteaux, attacks on toll and duty offices and corn barns, the privileged and bourgeois members of the Constituent Assembly saw for the first time the menacing figure of that Proletariat, which had not hitherto crossed their minds. They took fright at the prospect of a social warfare, which was already casting its first glimmers. At first they thought only of using force. The bourgeois particularly advised this course, but the liberal nobles saw danger in it. At the sitting on August 4th, one of them, Vicomte



BANQUET OF THE LIFE GUARDS *This depicts the banquet held in the Opera Hall of the chateau by the officers of the Lifeguards in honour of their comrades of the Flanders Regiment. Louis XVI and Marie Antoinette, the latter carrying the Dauphin in her arms, were boisterously acclaimed when they went the round of the table. The print shows the 210 feasters drinking to the health of the Royal Family (Mus. Carn.)*



COMMEMORATIVE MEDAL OF OCTOBER 6, 1789. *Paris bringing back the King, Queen, and Dauphin, or, as the people called them: "the Baker, the Baker's wife, and the Baker's Boy (le boulanger, la boulangère, et le petit mitron). (Bibl. Nat.)*

de Noailles, proposed that a certain measure of satisfaction should be given to the peasants in order to put an end to the disorders. He asked for the suppression of the feudal rights affecting persons (serfdom, manorial claims on labour and other "personal" servitudes). On the other hand, "real" servitudes which attached to properties (rents in coin or kind) could be redeemed by the subjects. The whole Assembly was carried away by enthusiasm. All night long bourgeois, priests and nobles came to sacrifice their privileges. By dawn a social revolution had been accomplished. It was far greater than the political revolution. The principle, at least, of the equality of all Frenchmen and the suppression of all privileges was proclaimed. Three weeks later that principle was set forth in the "Declaration of Rights."

The Assembly worked actively on the drawing up of the new Constitution. On August 26th, the "Declaration" was voted and on September 11th the Veto of suspension. The Revolution seemed to be accomplished.

THE KING'S THIRD ATTEMPT AT REACTION Louis XVI, however, was of no mind to allow his clergy and nobles or himself to be despoiled. He was urged to resist not only by the Court, but by a considerable part of the Assembly, who, fearing lest freedom should degenerate into anarchy, advised him to transfer the Assembly to Soissons or Compiègne, remote from any possible attempts at violence in Paris. The King refused, and had some troops brought up, as he had done in July. As in July, he was mistaken. He was unaware of the moral atmosphere of Paris. In *The Revolutions of France* Camille Desmoulins stirred up the populace, while Marat's *Friend of the People* demanded "a second fit of revolution." There were the intrigues of The Duke of Orleans who hoped to become king. There was unemployment and scarcity of food. And in the midst of all this effervescence was a municipal Government with no control, and sheer anarchy. In vain did La Fayette sound the note of warning time after time, demanding the withdrawal of the troops. The Court refused to see what was before its eyes, increased its imprudent acts and even spoke of carrying off the King. A final provocation precipitated the crisis: on October 1st the King's Life Guards at Versailles gave a banquet to their comrades of the Flanders Regiment. The story promptly went round Paris that they had refused to drink the health of the Nation, and that the tricolour cockade had been trampled underfoot in the presence of the King and Queen. A great emotion swept the town. Marat called the districts to arms and spoke of marching against Versailles. On October 5th, a horde of seven or eight thousand armed women dragging cannons, set out for Versailles, where they said they were going to get bread. Thousands of unemployed workmen joined them. The same evening a deputation of women appeared at the bar of the Assembly and complained of the dearth of food and of the outrage offered to the Nation. The Assembly brought the demands of Paris to the notice of the King, who had just returned from the hunt. Several of his councillors urged him to flee, but Necker reminded him of the empty treasury and the underhand dealings of the Duke of Orleans. He remained and ratified the decrees promulgated by the Assembly since August 4th. The danger seemed to



THE WOMEN OF THE HALLE (MARKET) SETTING OUT FOR VERSAILLES. The market-women carry pikes and drag guns. They were preceded by two of the "heroes" of the Bastille, Maillard and Hulin. (Mus. Carn.)

have been averted. Next morning, October 6th, however, the rioters broke through the palings of the château, assassinated the Life Guards and penetrated to the apartments of Marie-Antoinette, who took refuge in the King's rooms. To quell the riot, the King, Queen, and La Fayette came out on to the balcony of the Cour du Marbre and consented to leave Versailles for Paris. After a journey lasting nine hours, during which the whole Royal Family were huddled together in a single coach, drawn at walking pace and surrounded by the mob with wild men bearing aloft on pikes the heads of Life Guards murdered that morning, the weird procession reached the Tuileries.

The enthusiasm of the populace was immense. Though Louis XVI seemed somewhat like a prisoner in Paris, he was still worshipped. Had he so desired, it was still possible for him to put himself at the head of the Assembly in its work of reconstructing France.



SORCERESS CONSULTS ABOUT THE REVOLUTION OF 1789. The sorceress is reading the future in the magic tripod : "Pride subdued, avarice punished, merit recognised, union of the four quarters of the world." The nobleman is perplexed, the priest scared, but the commoner applauds the prophecy. On the left, Slander flees ; above, four women dance a rondo symbolising the re-establishment of peace in the four quarters of the world. (Bibl. Nat. Est.)

CHAPTER II

THE RECONSTRUCTION OF FRANCE

THE PRINCIPLES : THE "DECLARATION OF RIGHTS" ♣ ♣

Steeped in the ideas of the "Philosophes," who desired to reorganise society on rational principles applicable to all times and all ages, and having moreover before their eyes the recent example of the American "Insurgents" and their "Declaration of Rights," the members of the Constituent Assembly resolved to promulgate officially the principles on which they were going to organise France. Hence, on August 26th, they voted the "Declaration of the Rights of Man and of the Citizen."

By "rights of man" the Declaration understood those which belonged to all men by the fact of their being men. These rights are essentially Freedom and Equality. It was in order to guarantee these rights that men grouped themselves together to form States, or "Political Associations." All politi-

cal association must be founded on the principle of the sovereignty of the Nation. In agreement with Rousseau, the Declaration affirmed that the sovereignty was in the Nation and not in God. Henceforth the King was to be, not the locum tenens of God, but the mandatory of the Nation. This political association employed various means for guaranteeing the right of man. In agreement with Montesquieu it applied the principle of the separation of powers, according to which no one person must hold the legislative, executive, and judicial powers. It created a public force in the service of the Nation, of the King and of the Law, and a public contribution to meet general expenses. Finally it had the right to demand of every official an account of his administration.

Such was the "Declaration of Rights" which was to be execrated by some and raised to the height of a new Gospel by the

others. Notwithstanding its deficiencies and dangers it was to conquer the world and to be accepted by all civilised peoples as the basis of all civil and political society.

SOcial CHANGES ¶ In accordance with its principles the Constituent Assembly granted the necessary liberties to everybody, and personal freedom first of all. This meant the complete overthrow of the judicial organisation of the old régime, condemned alike by the Philosophes and public opinion. It suppressed arbitrary justice, surrounded the accused person with all the necessary guarantees, substituted oral procedure in the place of the written, borrowed the institution of the jury from England, and began to draft a less ferocious and more equitable code. Furthermore it established the freedom of the press (though within limits), freedom of thought and religion. Freedom of assembly and petition, though tolerated at first, was soon limited. The rights of association and coalition or to strike were still to wait many years. Anyhow, the principle of liberty made its appearance in political economy by the abolition of corporations and the suppression of inland customs.

After liberty came equality, which made the greatest appeal to the men of 1789. The night of August 4th had inaugurated the suppression of social inequalities. Henceforth all offices were to be open to all who were worthy of them. The Protestants, who had received their civil rights in 1787, were granted political rights, and the Jews, who had hitherto been treated as foreigners, were allowed to become citizens. The traffic in offices, which left the poor at a disadvantage, was suppressed. All citizens were equal in respect of taxes. The old

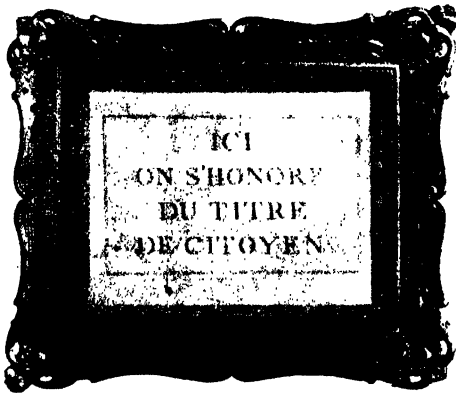


Maximilien Robespierre conspicuous at the beginning and end of the Revolution. He prepared the fall of the old régime in 1789, and the coming of Bonaparte in 1799. (Collection of Vicomte H. de Béranger.)

financial system, based on privilege, arbitrariness and inquisition, was abolished. The old taxes were replaced by direct or indirect contributions, which exist to this day. On the other hand, as no group of citizens could be allowed to levy taxes in money or kind on other citizens, the tithes of the clergy were suppressed, as well as the feudal exactions of the nobles from the peasants. Finally, the citizens were all made equal before the law and judged by the



THE TRANSFORMATION OF THE WORLD BY THE DECLARATION OF THE RIGHTS OF MAN ¶ Fragments of the frieze of the Triumphal Arch erected on the Champs de Mars for the feast of the Federation, July 14, 1790. On the left, Liberty triumphing over tyrants; on the right, the Rights of Man re-established for all, and the liberation of all enslaved peoples. (By Copia). (Bibl. Nat. Est.)

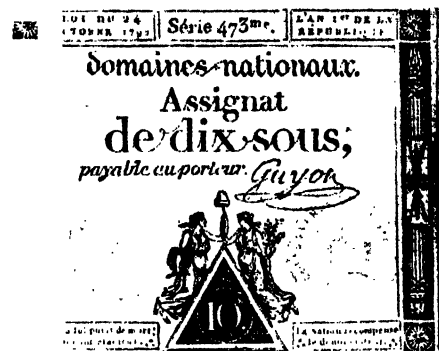


THE TITLE OF CITIZEN $\square$ "Here we are proud of the title of citizen." The word "citizen" indicated the free man, who takes part in the government of his country. From October, 1792, it took the place of the term "monsieur." (Mus. Carn.)

same code which imposed a like punishment on a like crime. This code was not completed till 1804. But among the new laws introduced by the Revolution were the laws of succession, which, for the sake of equality, abolished the right of primogeniture and conferred equal rights of inheritance on all the children of a family. An exception to the principle of equality was to be seen in the treatment accorded to the Roman Catholic religion, which was singled out for favour, while the priests of that church alone received salaries from the State (in exchange for the cession of church property). From the social point of view some contradiction with the spirit of equality appeared in the fact that the interests of several deputies who held large estates in the Antilles led them to maintain slavery in those parts, while in the political sphere the Assembly refused to establish universal suffrage.

Besides the proclamation and fairly general application of freedom and equality, the third great social transformation wrought by the Constituent Assembly, was the formation of a new class of rural proprietors. This was due to the sale of national estates. The Church owned nearly the tenth part of the land. In order to remedy the existing financial distress, the Assembly adopted the views of Talleyrand, Bishop of Autun, the Abbé Sieyès and Mirabeau, who asserted that the Church had the usufruct, but not the ownership of the lands. Accordingly it decreed on November 2nd, 1789, that the estates of the clergy were "at the disposal of the Nation," the latter under-

taking to meet the expenses of worship and public assistance. Shortly afterwards they added the estates of the Crown and those of some religious orders that were suppressed. All together formed the "National Property." By their sale the Assembly hoped to extinguish the debt and to witness an increase in the number of peasant proprietors. To liquidate the enormous debt the Assembly had issued paper money, the "Assignat," guaranteed by the National Property. Multiplied by excess, it soon depreciated in value and by the end of the Revolution it had lost ninety-nine per cent. of its original worth. And the National Property which was to be paid for by the buyers at that date, brought almost nothing to the State. However, the sale of the immense domains of the Church increased the number of proprietors. But even there, the results were not altogether what had been expected. The national estates were too often sold in great lots and only the rich peasants and bourgeois could buy them. Nevertheless the small people had their share. A good number of farm workers and farmers were able to acquire fields at the very moment when the land ceased to be burdened with obligations (except the land tax), and when freedom of cultivation was assured. Peasants and bourgeois who became proprietors grew fabulously wealthy in the following years. More than once they attempted to avoid paying the taxes. And they obtained from the Legislative and the Convention the right not to pay their former landlords for the redemption of their



AN ASSIGNAT $\square$ This was put into circulation after the abolition of the Crown, and though top and right now bear the words: "Year I of the Republic," the assignat still bears the effigy of "Louis XVI. King of the French" below and on the right. (Bibl. Nat.)



FUNERAL OF THE MOST HIGH AND MOST POWERFUL LORD OF ABUSES ▯ Contemporary satire on the suppression of the privileges of the nobles and clergy, and on the Declaration of the Rights of Man, which put an end to the "Abuses" of the old régime. The people manifest their joy, which is in striking contrast with the dejection of the ex-privileged classes. (Bibl. Nat. Est.)

manorial rights. And they put off paying for the lands they had bought, always waiting for the assignat to fall lower and lower in value. At the same time they speculated in a scandalous manner with the high prices and dearness of living. Hence they were staunch supporters, not of the political, but of the social work of the Revolution.

THE POLITICAL WORK ▯ ▯ The political work was much more ephemeral. A strict application of the Declaration of Rights should have resulted in the establishment of universal suffrage and of the Republic. The Constituent Assembly, however was imbued with the prejudices of the *Philosophes*, who though full of pity for the people, despised it and considered it incapable of attending to public affairs. In spite of Robespierre's lively opposition, the Assembly refused the vote to all who paid no direct tax, namely, to three million "passive" citizens

against four million "active." Moreover the suffrage was of two degrees: only the richest of the active citizens could be elected to offices or as deputies. It was the triumph of the Middle Class. In 1789, the Middle Class took hold of the political power in France. This was one of the essential results of the Revolution.

The Constituent Assembly retained Royalty, but limited its power after the English model. Louis XVI took the title of "King of the French by the grace of God and the constitutional laws of the State," a contradictory formula, in which the ancient theory of the sovereignty of God stood side by side with the new theory of the sovereignty of the Nation. Inviolable and irresponsible, the King held the executive power, but notwithstanding the principle of the separation of powers, retained a part of the legislative power as well, having the right of Veto during two sessions against any law voted by the Assembly. To the King the right of Veto seemed too slight a compensation

for the loss of his Absolutism, while the people regarded it as a humiliating concession. The Assembly itself (750 members elected for two years) had the right to initiate legislation and vote laws, fix the budget, and decide on peace and war in agreement with the King. The administrative organisation was distinguished in two ways : it was single and decentralised. Nothing remained of the territorial and judicial inequalities of the old régime. France was divided into eighty-three departments, subdivided into districts and communes. In these three degrees of the State hierarchy, the legislative power was confided to a council, while the executive power was given to a

directoriate of several members (except in the communes where its place was taken by the mayor). None of these officials was appointed by the Government. It was as though France was cut up into eighty-three small republics independent of the central authority. This decentralisation almost bordered on anarchy.

Furthermore the Assembly attempted to change the traditional organisation of the Church of France, and to bring it into harmony with the new administrative organisation. We will return later on to this question which, even more than the Veto, limited suffrage and decentralisation, and was to be the capital fault of the Constituent Assembly.



THE END OF THE OLD RÉGIME. ▯ The print shows La Fayette helping the Nation to strike down "despotism and the abuses of the feudal régime."
(Mus. Carn.)



FEAST OF THE FEDERATION ▯ This picture by Hubert Robert shows the Champs de Mars on July 14th, 1790. Left, a triumphal arch ; centre, the altar at which Talleyrand said Mass ; right, in background, the royal stand before the Ecole Militaire. The weather was stormy and there were several showers during the ceremony. (Versailles Museum.)

CHAPTER III

ATTEMPT AT REALISATION OF THE NEW RÉGIME AND FIRST SET-BACK

AT the end of 1789 the new régime was established in its broad outlines. The Assembly and “ patriots ” attempted to apply it sincerely to the life of the nation. The Court and privileged classes, however, did their utmost to prevent it from working. Hence there arose a sort of duel between the revolutionary and counter-revolutionary elements till the former carried the day and overthrew the throne on August 10th, 1792.

THE COUNTER-REVOLUTIONARY FORCES ▯ ▯ These were composed of all those who had suffered loss by the establishment of the new régime. They were Nobles, who regretted their lost privileges, *parlementaires*, who formerly stood up to the King and were now submerged in general indifference, and the clergy, part of whom desired to regain their lost property, while more than half were soon to take the side of reaction for religious reasons. All these aristocrats took advantage of the difficulties that confronted the Constituent Assembly and,

later on, the Legislative Assembly. They made the most of the administrative anarchy and the non-payment of taxes ; they had their hand in the risings of the peasants who refused to pay for the redemption of manorial rights, in the devaluation of the assignat, unemployment, and the threat of food-shortage. At the same time the safety of the frontiers was endangered by the lack of discipline among the troops, where “ patriot ” soldiers revolted against their “ aristocrat ” officers. By their newspapers and pamphlets and by zealous action, especially in Alsace and the South, where they aroused religious hatreds in order to prevent the sale of Church property and the working of the departmental assemblies, they did their utmost to increase the difficulties and stir up discontent. If they were unable to get Louis XVI to dissolve the Assembly, they urged him to use at least his Veto. As always, Louis XVI hesitated. But for his courtiers, he might have accepted his position as constitutional monarch. The Queen, and the “ emigrants ” foregathered at



EXECUTION OF THE MARQUIS DE FAVRAS ▯ This officer was arrested just as he was preparing the flight of Louis XVI towards Metz in December 1789. He was condemned and hanged February 19, 1790. (Mus. Carn.)

Coblence, advised him to flee and appeal to the monarchs of Europe. To this course he was also urged by certain deputies, especially Mirabeau, who, after being the instigator of all the revolutionary audacities, asked that the King's Veto should be absolute, and since the spring of 1790 had been in the pay of the Court. He was financed, rather than bought by the latter, for in defending the Court he was defending his own political ideas.

THE REVOLUTIONARY FORCES

▯ ▯ Faced with reaction, the revolutionary forces grew stronger every day. Almost the entire Assembly was on the side of the Revolution, for though a few deputies of the Right (Abbé Maury, Cazalès) wished to shunt backwards, the overwhelming majority was made up of "Patriots," who were staunch loyalists, but desired the triumph of the new ideas (Abbé Sieyès, Bailly, Mayor of Paris, La Fayette, Talleyrand). On the Left there was more distrust of the King, especially with Barnave (who, after Varennes, became the defender of Louis XVI), with Pétion and above all with Robespierre, that lawyer from Arras, who was at first looked upon with suspicion in the Assembly and even

insulted because he demanded universal suffrage, though they listened to him later on.

Throughout the country the revolutionary forces were made up of the 44,000 communes, who kept a watch on the King with the help of the National Guards. They very quickly banded themselves together, and "federated." On July 14th, 1790, 14,000 National Guards representing the whole of France met on the Champs de Mars in Paris, and in their name, La Fayette took the oath on the Altar of the Fatherland to maintain the new régime. The moral unity of France was thus definitely sealed.

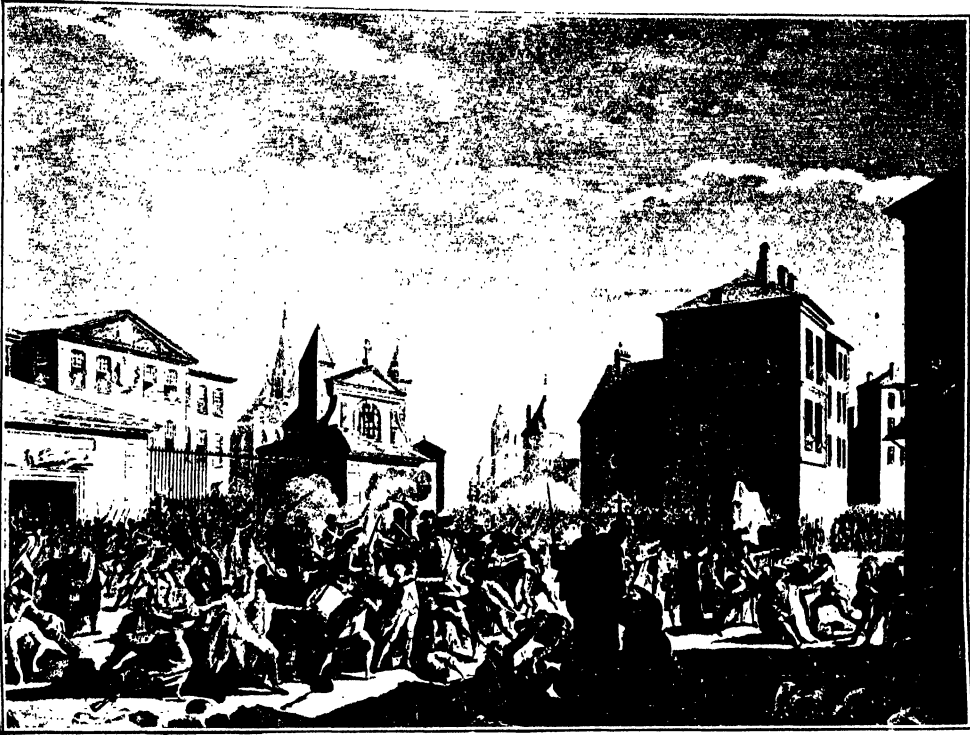
The population of Paris, grouped into forty-eight sections, was almost entirely "patriot" and deepened its civic consciousness by frequenting the clubs.

The oldest of these was that of the "Friends of the Constitution" founded by some Breton deputies. From the fact of its meeting in the Convent of the Jacobins (i.e. Dominicans), in the Rue St. Honoré, it became known as the Jacobins' Club. It was bourgeois in character, being composed of "active" citizens, that is, entitled to vote, men of substance, for the most part Left-Centre in their views (Robespierre was almost the only one to demand universal suffrage). The Club was always on the alert and ready to take up the defence of the patriots. In June 1791 it counted 1,200 members and had 400 branches throughout the country.

But beside the Jacobins there sprang up under



THE ABBÉ MAURY ▯ Son of a cobbler of Valréas, the Abbé Maury, already a member of the French Academy, was elected deputy of the clergy to the Estates General in 1789. Later he became a cardinal. (Bibl. Nat. Est.)



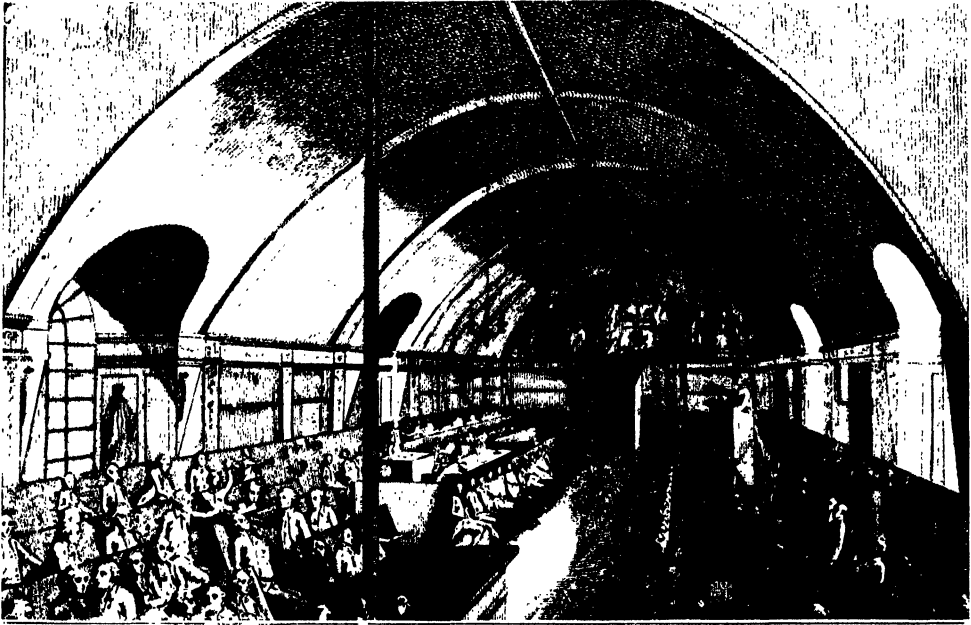
MASSACRE OF THE PATRIOTS AT MONTAUBAN ◊ Religious bigotry (which had died down from 1787-1789, when the Protestants were granted votes and made eligible for the Estates General) broke out afresh in the south in 1790. On May 10 at Montauban the National Guards, composed of "Patriots," were suddenly attacked by the Roman Catholics. Of the 5 killed and 55 wounded, all were Protestants. The 4,000 Protestants of Montauban left the town for a while. (Mus. Carn.)

the influence of Marat "social brotherhoods," which were more democratic and admitted "passive" citizens (i.e. citizens not qualified to vote). The most important was the one which had its headquarters in the former convent of the Cordeliers (Franciscans) near the Odéon. It was frequented by Camille Desmoulins, Marat, Danton, Hébert, Legendre, men of action above all, and less bourgeois than the Jacobins. From these social brotherhoods, especially the Cordeliers Club, all the audacious deeds of the Revolution were to spring. It was in them that a narrow spirit of fidelity to the Declaration of Rights was worked up, and this spirit soon outstripped that of the Assembly. The latter grew anxious and tried in vain to restrain it. Public opinion supported the democrats. The public spirit went beyond the Constituent Assembly, and the crisis that was gathering gave it the victory.

THE RELIGIOUS CONFLICT ◊ ◊
Of all the conflicts engendered by the new régime the religious conflict was

the gravest. Not that the Assembly had tampered with dogma, but it had transformed the constitution of the Church of France to such an extent that the Pope and clergy could hardly accept the changes. Voted on July 12th, 1790, the "Civil Constitution of the Clergy" reduced the number of bishoprics from 134 to 83 (one for each Department) and grouped them in ten metropolitan provinces. Metropolitans, bishops and parish priests were to be appointed, like other State officials, by the people. Bishops were to ask for their spiritual investiture, not from the Pope, but from their colleagues or superiors, who, if need be, were to be constrained to give it them.

The Civil Constitution was inspired by Gallican principles, hostile to Ultramontaniam. At the same time it attempted to revive the usages of the primitive Church on more than one point. Moreover these ideas were not new and had already been developed in Germany and Italy before 1789. Several liberal prelates hoped that the Pope would not condemn the Constitution and thus cause a schism. Never-



MEETING ROOM OF THE JACOBINS CLUB. The "Breton Club" founded by three advocates from Rennes at the beginning of the Constituent Assembly, became after the events of October the "Society of Friends of the Constitution," and established itself in an ex-convent of the Jacobins in the Rue St. Honoré. The meeting room was the former library. The chairman's desk is on the left, the tribune on the right. (Mus. Carn.)

theless he condemned it, and with a document that was very hostile to all the principles of the Declaration of Rights.

Hence, when the Assembly attempted to impose on ecclesiastics the oath acknowledging the Assembly's authority, it was refused by all the bishops except seven and by about half the clergy. Thus the clergy of the Roman Church in France were divided into two sections, one non-juror and refractory, the other conforming and constitutional. The importance of the Civil Constitution cannot be overestimated. It drove into the reactionary camp a good number of priests who had hitherto been "patriots." From August 1790 on, they began to become active in the South. As a result the patriots began to suspect and hate the priesthood, regarding it as the staunchest bulwark of the aristocrats. Bitterness increased to the point of persecution and the divorce between the Church and the Revolution became definite.

Finally, one of the immediate consequences of the break-up of the Roman Catholic Church in France was the Varennes affair.

ratified the Civil Constitution. Nevertheless, he refused to have any dealings except with non-juror priests. Public opinion was indignant with him on this account and when he desired to go to St. Cloud at Easter 1791, he was prevented from doing so by the National Guards and the mob. Louis XVI dwelt more than ever on the idea of fleeing and decided to go to Metz, where some troops were concentrated under the command of an ardent royalist, the Marquis de Bouillé. The flight took place in a coach during the night of June 20-21st, 1791. At Varennes the Royal Family were recognised, arrested and brought back to Paris. The Queen was insulted and the indignant population refused all marks of respect to Royalty. The King was made a prisoner in the Tuileries and soon deprived of his functions.

The consequences of the flight were immense. The Nation realised that none of the King's oaths had ever been sincere, that the distrust preached by the patriots was justified, and that the rumours of an agreement between the Court and foreign Powers were well founded. At the same time republican ideas made their appearance. Royalty being suspended, the Republic was already in existence. The administrative machine continued to function ;

VARENNES AND ITS CONSEQUENCES. Although he was a staunch Roman Catholic, Louis XVI

therefore the King was not necessary. Hence, while the Assembly was unwilling to go to extremes and officially admitted the idea that the King had been "kidnaped," the democrats of the Cordeliers Club proposed that he should be declared deposed. Certainly not all of them wished for the Republic, but a good number thought about it. Accordingly on July 16th they laid a petition on the Altar of the Fatherland at the Champs de Mars, demanding the deposition of the King. The citizens flocked to sign it. Several fights broke out and the Constituent Assembly, wishing to stem the progress of the demo-



THE KING PICKAXING ON THE CHAMPS DE MARS  A testimony to the loyal enthusiasm which the people still had for their King in July, 1790. (Mus. Carn.)

crats at all costs, took advantage of the disorders to proclaim martial law and disperse the crowds. The troops fired. A number of people were killed. Advanced newspapers were seized and orders given for the arrest of certain members of the Cordeliers Club. Finally, the Constitution was revised in a more bourgeois spirit. The King's powers were increased and the electoral basis raised, while any further revision was forbidden for ten years. Having restored his functions to the King, the Assembly broke up on September 30th, but public opinion, especially in Paris, was far in advance of that which had inspired the Constitution of 1791.



LOUIS XVI RECOGNISED AT VARENNES  Armed with pikes, the mob broke into the house of Sauce, the grocer, where the travellers had alighted in order to show their papers. The mob recognises the King (right) and Queen. Behind the King are the three distressed Life-guards who accompanied the royal family, disguised as messengers (Bibl. Nat.)



BRISOT *Portrait by Bonneville, 1792. Journalist, prime mover of the petition of the Champs de Mars, political chief of the Girondins.* (Bibl. Nat. Est.)

MADAME ROLAND *Passionate admirer of Rousseau and Plutarch, and enemy of Danton, she often inspired the policy of the Girondins.* (Col. Mine. C. Marillier.)

VERGNAUD *Portrait by Bonneville. The most celebrated of the Girondins, a great orator but too undecided and indolent to be a statesman.* (Bibl. Nat. Est.)

THE LEGISLATIVE ASSEMBLY
 The Legislative Assembly met for the first time on October 1st, 1791. For the most part it was made up of bourgeois

"Patriots," who foregathered at the "Club des Feuillants." This club had been formed after the Varennes affair from the rather timid Right wing of the Jacobins. The Feuillants



THE RETURN OF TWO "EMIGRANTS" *Already on August 1, 1791, the Constituent Assembly had voted a decree against "Emigration." Acting on the advice of Brissot, the Legislative Assembly decreed on Nov. 9th that all "Emigrants" who failed to return to France by Jan. 1, 1792 were to be treated as "conjurés" (plotters) and punished with the confiscation of their goods, and if captured, with death. The King refused to sanction the decree* (Mus. Carn.)



THE DAY OF THE SANS-CULOTTES. This anonymous print depicts an episode of June 20, 1792. The King, Queen and Dauphin had been obliged to don the red cap with the tricolour cockade and the King drinks to the health of the Nation in the presence of the Sans-Culottes. The artist was not anxious for accuracy, for, in reality, the King was alone at the time. (Mus. Carn.)

were faced by the Left wing of the Jacobins which was represented by about one hundred and fifty members, who were more democratic and distrustful of the King. Among them the "Girondins" formed a group under the leadership of Condorcet, their theorist Brissot, their political chief, Vergniaud, their orator, and Madame Roland, their Egeria. The first difficulties of the Assembly came from Louis XVI's refusal to sanction three decrees of the Assembly against the Comte de Provence, the "émigrants" and the refractory priests. The opinion that the Court was plotting with the enemies of the country was more and more strengthened. Anxiety was increased by the fact that taxes remained unpaid and the value of the Assignats was falling. Food shortage appeared once more, and with it arose accusations of profiteer-

ing. Bloody riots broke out, châteaux began to flare again, workmen stood idle, and social, political and religious hatreds broke out afresh in the South. Furthermore, war with Europe seemed imminent.

THE DECLARATION OF WAR

At the beginning of the Revolution there had been no intimation of an outbreak of war. The Constituent Assembly had solemnly declared that "the French Nation renounced the undertaking of any war for the purpose of making conquests and would never use its forces against the freedom of any people." On the other hand, Europe was glad to see France too busily occupied with giving itself a Constitution to look beyond its frontiers. Between 1789 and 1791, hostilities began to smoulder



I HAVE DISCARDED THE HEARTS, HE HAS THE SPADES, AND I AM CAPOTED. Anonymous engraving prior to August 10. The King with a crown on his head plays with a Sans-Culotte wearing the red cap and cockade. (Bibl. Nat. Est.)

on both sides. The Kings of Europe became alarmed at the overthrow of Absolutism. Might not the liberal ideas invade their own States? Was not a new international law establishing itself: the right of peoples to settle their own affairs? The Constituent Assembly had ratified during its last sittings the decision of the inhabitants of Avignon and Comtat to throw off the Papal yoke in order to be united to France. That was the first conquest of the Revolution!

In France, also, the parties began to wish for war, but in the interests of home policy. Louis XVI had long desired an armed intervention of the Kings of Europe, especially Prussia and



LITTLE CONDÉ SPURRING AUSTRIA ON *The Prince de Condé was the leader of the Emigrants and urged Austria to make war on France. (Mus. Carn.)*

Austria. By the Declaration of Pilnitz in Saxony in August, 1791, the latter had resolved not to interfere unless all the other Powers were disposed to join them. In vain Louis XVI repeated his appeal in negotiations, whose details have only recently been ascertained, though they were rightly guessed at in their broad lines by sharp-witted men such as Marat and Robespierre, whom hate had rendered perspicacious. The Court hoped to provoke Europe to intervene by starting a war, not an important one that might be dangerous, but a war of a few weeks, against the Electors of the Rhineland, for instance, who had given shelter to the "Émi-



THE COUNTRY DECLARED IN DANGER *Owing to the King's delay in sanctioning it, the declaration of the danger to the Country, voted by the Legislative Assembly on July 11, was not known in Paris till the 22nd. A detachment of soldiers with trumpets, drums, music and guns went round the town carrying a banner with the inscription "Citizens, the Country is in danger." (Mus. Carn.)*



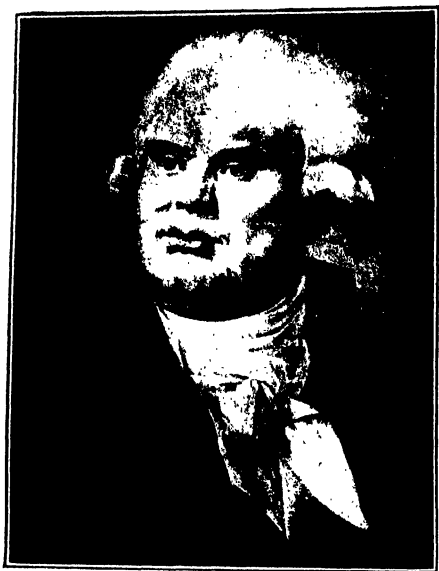
THE TAKING OF THE TUILERIES, AUGUST 10, 1792. (Picture by Duplessis-Bertaux) *In the centre a group of insurgents have invaded the courtyard of the palace with some cannons. Left, Swiss Guards fire from the entrance door and first floor windows. Corpses of Swiss Guards and National Guards lying about. In the foreground, on the right, a man and woman of the people finish off a wounded Swiss. This picture was exhibited at the Salon of 1793. (Versailles Museum.)*

grants." If the King desired war in order to re-establish his throne, the followers of Brissot desired it in order to overthrow the throne. The pretext was quite easy: Austria was protecting the "Emigrants" on the Rhine. In replying to Robespierre, who desired no war with the foreigner as long as the aristocrats at home were unvanquished, Brissot revealed a glimpse of his secret thought: "Great betrayals are only disastrous to traitors" he exclaimed. "We are in need of great betrayals!" The war was only a shift to give Louis XVI a better chance to "betray," and to give the nation the opportunity to dethrone him. For this reason the Brissotins stirred up the people and replaced the pacifist Feuillant ministers by their friends, especially Roland and Dumouriez. They armed the "passive" citizens, distributed pikes, and in the midst of the general upheaval caused by the King's refusal to sanction the decrees, by the peasants' risings, and by the approaching famine, they declared war under false pretexts (April 20th, 1792).

THE FIRST SET-BACKS AND THE TWENTIETH OF JUNE *♦ ♦* The outset of the war against Austria was

disastrous. France was without allies, the army disorganised by the emigration of officers and indiscipline, while the Queen delivered to the enemy the plans of the French generals. At the first engagements on the frontier of the Austrian Netherlands at Quiévrain and Tournai, two corps disbanded and killed one of their chiefs. Faced with these set-backs and urged on to revolutionary acts by the sections, the Brissotins decreed the dismissal of the King's guard, the deportation of refractory priests and the creation of a camp of 25,000 volunteer National Guards at Soissons. Louis XVI put his Veto on the last two decrees and dismissed the Brissotin ministry. On June 20th, the faubourgs or popular quarters of the town, rose in indignation, broke into the Tuileries and marched before the King, insulting him as "Mister Veto" and demanding the sanctioning of the decrees and the recall of the ministers. Louis XVI refused to yield. But never before had the royal humiliation been so deep or such threats uttered, and it was easily perceived that if the people were to rise again, it would sweep the throne away altogether.

While many departments were protesting against the events of June 20th, and La Fayette left headquarters in order to demand of the



DANTON *■* An ardent Republican, he was without doubt in the King's pay and favoured Dumouriez. Outspoken and not at all cruel, he tolerated the September massacres, and ruined the Girondins with his criticisms. (Mus. Carn.)

Assembly the punishment of the rioters, Paris was excited by the announcement of Prussia's arrival on the scene as Austria's ally and by the proclamation of the country's danger (July 11th) The dethronement of Louis XVI as the accomplice of the enemy was demanded. The moderate ministers, whom the King had taken in the place of the Brissotins, were obliged to resign. In the hope of regaining power, the Brissotins drew nearer to the King and tried to restrain the riot they had themselves let loose. It was all in vain. The arrival in Paris for the Feast of the Federation, of the National Guards from the provinces, especially those from Marseilles, who brought with them the hymn of Rouget de l'Isle, excited the sections still more. One of them declared on July 31st, that it no longer recognised Louis XVI as King.

THE TENTH OF AUGUST *■ ■*
Meanwhile the manifesto of the Duke of Brunswick became known in Paris. The Generalissimo of the Prussian Army threatened to wipe out the whole town should any further insult be offered to the Royal family. Far from subduing Paris with frightfulness, the manifesto merely inflamed it with indignation. In response to Robespierre, who

was the real instigator of the affair of August 10th, forty-seven of the forty-eight sections demanded of the Assembly the dethronement of Louis XVI, and declared that if their demand was not satisfied by the evening of August 9th, the people would take justice into its own hands.

It kept its word. The Assembly hesitated and even refused to impeach La Fayette for his protest on the day after the events of June 20th. In the night of August 9-10th, some commissaries of the sections went to the Hôtel de Ville, ejected the legal Commune and formed an insurrectionary Commune under the leadership of Danton. This was followed by the invasion of the Tuileries by the workers of the faubourgs and Federates from Marseilles and Brittany. Louis XVI and his family took refuge with the Assembly. The Swiss Guards put up a courageous resistance for a couple of hours, but being outnumbered, were massacred. The palace was then invaded and sacked, but not pillaged.

The consequences of the tenth of August were immense. The Legislative Assembly declared the King suspended from office and shut him up in the Luxembourg Palace (later in the Temple) The executive power having thus become vacant, it was confided to a provisional council directed by Danton. It was realised so clearly that the throne had been definitely overthrown that the deputies took a new oath, in which no mention was made of loyalty to the King. Furthermore, egged on by Robespierre, the Commune forced the Assembly to order the election by universal suffrage of a "Convention," which was to establish a new constitution.

THE SEPTEMBER MASSACRES
■ ■ After the tenth of August there were thus three legal powers in Paris: the Legislative Assembly, the Executive Council and the Insurrectionary Commune. It had been necessary to recognise the last named, and it was supreme. It closed convents, abolished the congregations of monks and nuns, deprived the Church of the civil registers, instituted civil marriage, authorised divorce, abolished, in part, the remnants of the feudal régime, took rigorous action against the Emigrants and filled the prisons with suspects.

The latter wished to judge in a summary manner, and demanded of the Assembly the creation of an Extraordinary Tribunal to condemn traitors. The news from the frontiers further alarmed it. On August 19th,



MASSACRE OF THE PRISONERS OF THE ABBAYE (Sept. 2, 1792) ▯ The massacres began by the assassination of priests who were being taken to prison about three o'clock in the afternoon. They continued till the evening, when they assumed a legal appearance under the presidency of Maillard. (Mus. Carn.)

La Fayette had deserted, the Prussians had entered Lorraine, taken Longwy, and on August 30th were besieging Verdun, the last stronghold before Paris. At this news the Commune caused the tocsin to be sounded, fired off alarm guns, and sent the volunteers up to the frontier. But already the Watch Committee, directed by Marat, was urging the people not to march against the enemy before putting the traitors to death. Thus began the "September Massacres." A few hundred wild zealots assassinated, in some cases with monstrous cruelty, more than 1,100 prisoners at the Abbaye of St. Germain des Pres, at the Carmes, Châtelet, la Force, and la Salpêtrière.

The Assembly did nothing.

Danton could not, and no doubt would not, check the murderers, but he intervened and saved certain Girondins whom Robespierre and Marat accused of royalism and wished to have massacred as suspects.

Meanwhile the elections to the Convention continued. They were undisturbed, but there

were many abstentions. The electoral assemblies, composed above all by a minority of resolute bourgeois, were frankly hostile to royalty.

VALMY ▯ ▯ The situation at the frontier seemed to become graver than ever. In spite of Dumouriez, the Austro-Prussians had crossed the Argonne on September 14th, and were marching on Paris. But having received reinforcements from Kellermann, Dumouriez did not retreat before them to defend the capital, but kept at their rear. To get rid of him, they offered him battle on September 20th, near the mill at Valmy. It was a mere cannonade, but the consequences were enormous. The Prussians beat a retreat, embittered against their allies and decimated by sickness, while France, saved from invasion, was swept by a wave of enthusiasm and was now to take her turn at invasion and to bring "help and fraternity to all peoples."



THE FUNERAL OF ROYALTY. A burlesque procession carried out by the Jacobins of Strasbourg at the end of September, 1792. At the head, torches, hatchments, a hand, then the coffin. On the pall, the royal insignia, a mantle surmounted by a crown and sceptre; also chains, a gallows, a wheel, rods. In the procession there are monks and nuns, a Cardinal, princes, Louis XVI, aristocrats with ass's ears and Feuillants with long noses. (Bibl. Nat.)

PART TWO

THE REPUBLICAN PERIOD

ON September 21st, 1792, the Legislative Assembly gave place to the Convention, the election of which had been decreed by the Assembly on August 10th. The same day the 300 deputies present unanimously decided that "Royalty was abolished in France," and on the following day the word "Republic" appeared officially.

The Assembly, which in the midst of the prevailing indifference had thus overthrown a throne thirteen centuries old, was composed, in its full sittings, of about 750 deputies. The Girondins formed the Right wing; the former Cordeliers, who at the end of 1792, went over almost entirely to the Jacobins Club (whereas

the Girondins left it), occupied the seats on the left, the highest seats in the hall. This was the "Mountain"; in the centre was the "Plain" or "Swamp." These three parties were successively dominant in the Republican period. The Girondins took the lead till June 2nd, 1793; from then on till the Ninth of Thermidor of the Year Two (July 27th, 1794) saw the dictatorship of the "Mountain"; from that date the dominant party was the Centre, to which many former Girondins or "Mountainers" acceded. It held sway in the third phase of the history of the Convention and during the whole of the Directoire (July 27th, 1794 to November 10th, 1799).



ENTRY OF THE FRENCH INTO CHAMBERY (Sept. 23, 1792) ◻ When General Montesquiou entered Chambéry a few days after Valmy (Savoy belonged at that time to the King of Piedmont-Sardinia), the population received him with enthusiasm. The inhabitants of the town are seen welcoming the troops. On the rampart is a Liberty Pole surmounted by a Phrygian cap with the inscription "Vive la Nation!" (Mus. Carn.)

CHAPTER I

THE GIRONDIN CONVENTION

AT the beginning of the Assembly, the Girondins dominated. Their leaders, Vergniaud, Brissot, Condorcet, Pétion, Gensonné, and Isnard, feared the domination of Paris. The September massacres which filled them with horror, had shown them what the dictatorship of Paris, in the shape of the Commune and its leader Marat, could lead to. In the first sittings of the Assembly they demanded that the influence of Paris should be reduced to 1-83, the number of departments in the country being eighty-three. They pretended not to feel safe and asked for the protection of a guard of departmental federates. On the other hand, the "Mountaineers," elected by Paris and the suburbs, recalled all that Paris had done for the Revolution, asserting that without it reaction would have triumphed. Moreover, in view of the anarchy created throughout France by the Constitution of 1791, they demanded a strong government with Paris as the ruling head. Very soon they accused their adversaries, unjustly however,

of being "federalists" and wishing to divide France into eighty-three small republics. In order to silence them, Danton proclaimed the republic "one and indivisible." Moreover there was a more fundamental opposition between the two parties. The members of the Convention were bourgeois, but, whereas the Girondins despised the people and were anxious for legal forms, the Mountaineers based their power on the people. They were prepared to trample on legal forms if the "public safety" was at stake, and they would suspend, if need be, liberty, fraternity, equality, and the right of ownership. In a word, they were willing to take revolutionary measures, which in their totality constituted the Terror. The Girondins hated the three great Mountaineers of the Assembly: Danton, whom they accused by the mouth of Madame Roland, of having refused to stop the massacres; Marat and Robespierre, who had wished to have them all exterminated. They attacked these three furiously, especially Robespierre, but



THE JOYFUL AND TRIUMPHANT RETURN TO GERMANY OF THE DON-QUICHOTTES $\diamond$ The Prussian Army had been confident it would gain an easy victory. Hence its disillusionment after Valmy. "How they do fight, those Sans-Culotte dogs!" says one of the soldiers. "Who would have thought it," says the other. "Alas! And I was going to conquer." However, the double-headed Austrian eagle leads them on to "further conquests." (Mus. Carn.)

without success. In this atmosphere of personal hatreds which at times transformed the Assembly into an "arena of gladiators," the Convention entered upon the two great questions bequeathed to it by the Legislative Assembly, namely, the war and the fate of the King.

THE WAR $\diamond \diamond$ After Valmy, France took the offensive on all sides. Within a month, from September 20th to October 21st, she had deprived the King of Sardinia of Nice and Savoy, while General Custine took the left bank of the Rhine, Spire, Worms, Mayence. Weakened and downhearted and caring less about the affairs of France than those of Poland where a second partition was being prepared, the Prussians wanted nothing better than to get back across the frontier. Dumouriez, who had hoped for their alliance against Austria, led rather than drove them thither. Then he invaded Belgium and occupied it after the victory of Jemmapes (November 1792.)

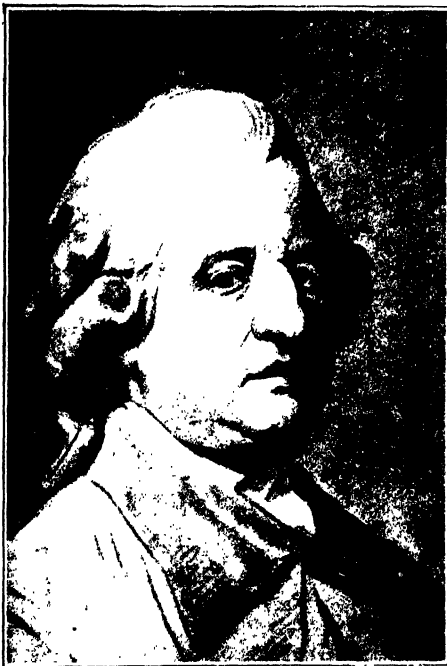
The war was no longer on behalf of national defence. Was it therefore to end, in accordance with the decree of the Constituent Assembly? The victories, however, had roused the

enthusiasm of the Convention, and the day after Jemmapes it declared that it would give "its fraternity and help to all peoples desirous of regaining their liberty." Nevertheless the war was very costly and taxes were not coming in. Would France extend her generosity as far as to carry freedom to the peoples gratuitously? Moreover, to liberate them meant to destroy the feudal system, tithes and all the old régime among them. And the decree of December 15th, 1792, decided that properties belonging to former princes, lay and religious communities, should be placed "under the safeguard of France," which meant in fact confiscation. This régime, when applied in Belgium, caused great dissatisfaction among the inhabitants, who were still very Roman Catholic and attached to social distinctions. What did it matter? Opinion had already advanced a step forward in France. The picture of the Alps and Rhine already reached by France, haunted the men of the Convention. Like Richelieu, they wished "to put France wherever Gaul had been." The Abbé Grégoire, Carnot, Danton and others enthusiastically asserted the claim to natural boundaries. All that had been "usurped" between the Alps, Rhine and Pyrenees, must be taken

back. Savoy, Nice and Belgium must return to French unity. Thus began a policy of imperialism and brutal annexation that left far behind the pacific decree of the Constituent Assembly. Savoy, at its own request was reunited to France. Belgium and the Rhineland were united to it in February and March 1793. The Kings of Europe were alarmed by the revolutionary impulse that was sweeping away the dominations of the old régime and undermining the old balance of power of Europe. They held counsel together and hesitated. The Convention was destined to unite them all definitely in a common fear and hatred by throwing them the glove . . . a King's head.

1)

THE KING'S DEATH ♠ ♠ In the enthusiasm of the war, Girondins and Mountaineers were united. The question of the trial of Louis XVI, however, soon threw them into mutual antagonism. The "Mountain" wished to condemn and execute the King without any form of trial as a measure of public safety in order to

La Tour. 22

THE LAST PORTRAIT OF LOUIS XVI ♠ *Ducreux*, formerly painter to the Queen, was assigned the task of keeping watch over Louis XVI at the Temple. He made this drawing three days before the execution of the King. (Mus. Carn.)

THE CONVENTION'S FIRST DECREE ♠ *The National Convention unanimously decrees the abolition of royalty in France. The signatures of the President Pétion, Brissot, Monge and Danton can be read.*

justify the Republic and Revolution. It was Royalty rather than the person of Louis XVI that needed to be executed. On the other hand the Girondins wished to postpone the trial and avoid the sentence of death. Tenacious of legal form, they obtained that there should be a trial, that the King should be heard and advocates appointed. Nevertheless they were alarmed by the pressure which the Commune brought to bear on the "Traitors" favourable to the King. On the question of guilt there was unanimous agreement. In the hope of gaining time, they wished to appeal to the people. All was in vain. In an unforgettable sitting that lasted twenty-four hours, in the midst of noise and anguish, each deputy mounted the tribune and voted for or against the death of the King. Vergniaud, like Danton, voted for death. A supreme effort was made to obtain a stay of execution. It failed. On January 21st, 1793, on the Place de la Révolution, now known as the Place de la Concorde, Louis XVI, who had borne himself bravely during his captivity and trial, courageously met his death.



THE EX-KING ON HIS WAY TO THE NATIONAL CONVENTION ▯ *The Girondins had obtained for Louis XVI the right to be heard and to defend himself, as well as to have advocates (among whom was Malesherbes, his former minister). He was therefore taken several times from the Temple to the Salle du Manège, where the Convention held its sittings until it was installed at the Tuileries in May, 1793 (Mus. Carn.)*

The death of the King was bound to lead to merciless warfare between the Revolution and Europe. Moreover it led to bitter hatred between the regicide Mountaineers and the Girondins who had wished to save Louis

XVI, and between "Patriots" and "Traitors." Disasters on the frontiers and risings at home increased the difficulties of the Gironde. Responsibility was fixed upon them and the Mountain seized the opportunity to annihilate their power.



EXECUTION OF LOUIS XVI (Jan 21, 1793) ▯ *Brought in a coach from the Temple, at ten o'clock the King mounted the scaffold erected in the Place de la Revolution, now known as Place de la Concorde. (Mus. Carn.)*

FEBRUARY AND MARCH 1793 ▯ ▯ The conquest of Belgium and the threat to Holland roused the hostility of England, which had remained neutral till then. In December, 1792, Pitt was already increasing his acts of hostility against France. On January 1st, 1793, the Convention created a "Committee for National Defence." The execution of Louis XVI only served to envenom the relations between France and foreign countries. In February war was declared, and Dumouriez invaded Holland. At the same time the Bourbons of Spain broke off relations with France.

The situation in the interior was very grave, especially in Paris. Not only was there no bread, but the hatred between Mountaineers and Girondins grew more bitter day by day. In February there were bread riots. In March there were further disorders. Urged on by the unduly pessimistic assurances of Danton that all was lost in Belgium if "terrible measures" were not taken, the Mountaineers demanded, in order to save the country, a dictatorship entirely in their hands, the creation

of a Revolutionary Tribunal, and the condemnation of the "Traitors." This *coup d'état* against the rival party failed; but the Tribunal was created and it was decided to send deputies throughout the country to marshal all its energies. If the March revolution failed in Paris, another arose in the provinces. The levy of 300,000 men decreed by the Convention on February 24th, caused risings in the Vendée, which was very Roman Catholic and found it hard to maintain the non-juror priests and abhorred military service. From March 10th on, small bands rose through the country, operating at random. At first they were led by men of the people, such as Stofflet, a game-keeper, Cathelineau, a coachman. From the start, the war between Vendéens and Patriots assumed a ferocious character (Machecoul massacre). At the news of the revolt the Convention voted terrible decrees not only against the Vendéens, but against all counter-revolutionaries: a levy on the rich, increased penalties against the Emigrants and refractory priests, the organisation in every commune of a Watch Committee to search out suspects, and the creation of a Committee for Public Safety in Paris. These



LET'S DANCE THE "CARMAGNOLE" ♪ The "Carmagnole" is a song that dates from shortly after the 10th of August. It was sung while people danced (in this picture, round a Liberty Pole). The cannon on the left refers to the refrain: "Long live the sound of the cannon." (Mus. Carn.)



INTERIOR OF A REVOLUTIONARY COMMITTEE (1793) (drawing by Fragonard fils) ♪ A simple room with no other ornaments but the busts of "Patriots" and the flag of the Section, capped with the Phrygian bonnet. A "Sectionary" at the door, another in the room itself. The members of the Committee are seen discussing, drinking, and smoking. (Mus. Carn.)



A "SECTIONARY" ▯ This playing card depicts one of the rioters whom the Commune called to arms in May, 1793, in its struggle against the Girondins. They did not disappear till after the 9th of Thermidor. (Bibl. Nat. Est.)



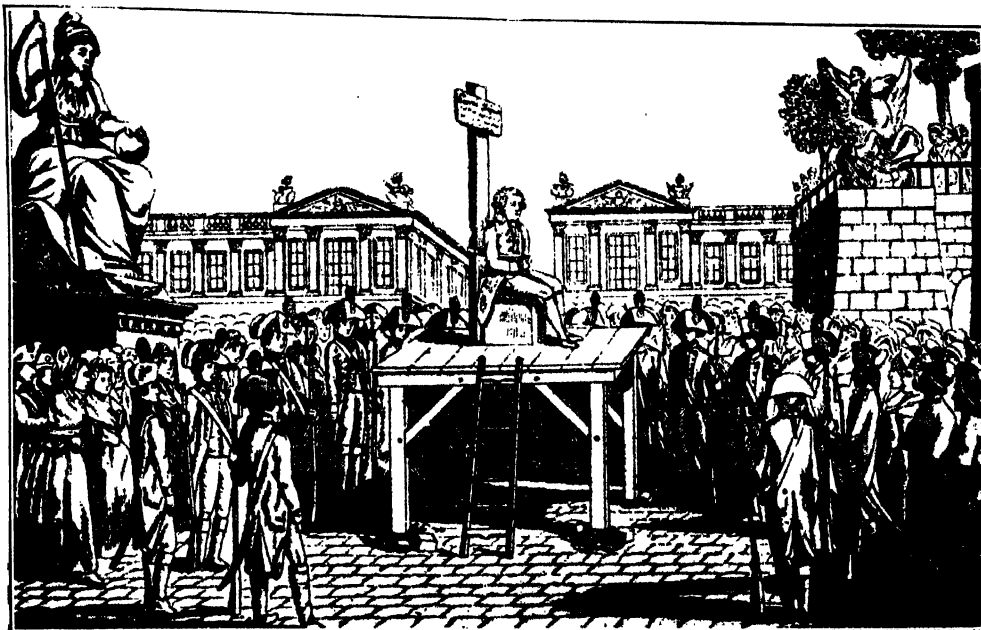
PRESIDENT OF A REVOLUTIONARY COMMITTEE ▯ The members of the Revolutionary Committees searched for suspects. Here is a member whose hands are not empty after a search. (Mus. Carn.)

Terrorist measures were directed against the enemies at home, and the Girondins acquiesced in them in order not to appear bad republicans. But in reality they were a new triumph of centralisation, and thus of the "Mountain."

If the situation in the West was grave, it was worse on the frontiers where Dumouriez revolted. He was an intriguer, and had planned to conquer Holland, and then to march against Paris, disperse the revolutionaries and re-establish the King. He was driven back from the Rhine, lost Belgium at Neerwinden (March 18th), refused to obey the orders of the Convention and to go and excuse himself before it, entered into negotiations with the Austrians and passed over to their camp on April 5th. This betrayal had a great effect on the Convention. Danton, who apparently was bound up with Dumouriez, had only one means to divert suspicion from himself and he therefore denounced the Girondins, already suspected of federalism and attachment to Louis XVI, as the accomplices of the traitor and the enemy. The result was inevitable. New measures of Terror were taken and another step was made towards centralisation. It was another success for the "Mountain." In fact, the Committee for Public Safety was reorganised and was composed only of a few members meeting in

secret. And all of them were Mountaineers.

THE END OF THE GIRONDE ▯ ▯ The last act of the fratricidal struggle began. Robespierre at the Convention and his brother at the Jacobins demanded the arrest of the Girondins (beginning of April). The club, presided over by Marat, called for civil war, and the Paris sections got busy. The Girondins were powerful enough at the Convention to decree the accusation of Marat. He was acquitted and carried in triumph. It was a further set-back for the Gironde. It swore to have its revenge, instituted a commission of twelve members to inquire into the illegal acts of the Commune and arrest the leaders. Was it not the right moment to settle with this Paris that it hated? Isnard warned it that at the next riot the city would be destroyed. At this new Brunswick manifesto the people rose. On May 27th it invaded the Convention and suppressed the Committee of Twelve. On the 31st, the Commune declared its revolt, raised an army of sectionaries armed with pikes and invaded the Assembly a second time. On June 2nd, it drew up sixty cannons before the Tuileries and successfully demanded the exclusion of twenty-nine Girondins. The "Mountain" was now in a position to dominate France.



DEPUTY FERRIN IN THE PILLORY ▣ The Committees for Public Safety and Public Security endeavoured, especially under Robespierre's influence, to "clean out" the Convention itself, and drove out the speculators and jobbers. Deputy Perrin, who had speculated in war material, was condemned in October, 1793, by the Revolutionary Tribunal, pilloried, and sent to prison, where he died a year later. (Mus. Carn.)

CHAPTER II

THE MOUNTAINEER CONVENTION

THE SITUATION ▣ ▣ To dominate France and also to save it! For, never perhaps since the worst days of the Hundred Years War had France been in such danger. Invasion was all along the frontiers. In vain did Danton's diplomacy hope to break the coalition. After Dumouriez's betrayal, England, Austria, and Prussia were all bent on cutting up France. They shared it out among themselves in their great council of war at Antwerp on April 8th. Spain, Sardinia, Naples, Portugal, Holland, and Russia were with them. Not only did they intend crossing the frontiers, but they were resolved to stir up civil war as well.

While their Generalissimo Cobourg marched on Valenciennes in the North, and Brunswick invested Mayence and threatened Alsace in the East, their secret agents went about sowing hatred of the Convention. Their task was facilitated by the *coup d'état* of June 2nd. A good number of Departments refused to recognise the act of violence in Paris and twenty of them rose. This was the "federalist"

movement. In order to disarm their fears, the Convention hastily finished the constitution prepared by the Girondins, and promulgated it on June 24th. It was the first republican constitution of France, very democratic and much more decentralising than that of 1791. It submitted the votes of the Assembly to the referendum of the people. This constitution, which seemed to render the dictatorship of Paris impossible in the future, reassured the Departments and brought them back to obedience. The federalist danger was thus averted. But the "agents of Pitt and Cobourg" did not abandon their task. In Vendée they succeeded in turning a mere revolt against military service and the juror priests into a royalist rising. The leadership passed into the hands of nobles who were former officers, Charette, d'Elbée, La Rochejaquelein. Thus the "Great Catholic and Royal Army" was founded. The guerrilla warfare dragged on behind hedges and bushes, where the "Whites" hid themselves. It was badly conducted by the incapable and corrupt generals of the "Blues"

The royalists were busy elsewhere. On May 29th they caused Lyons to rise. The revolt reached Marseilles, and Toulon yielded to the British Fleet. Not satisfied with stirring up the provinces, the foreign agents conspired in the very heart of Paris, even in the Convention itself. Though they could not preach reaction there, they sowed suspicions and fanned the fire, bringing about extreme measures in order to weaken the country. They operated in a shady world of cosmopolitan financiers, with whom were mingled a number of corrupt members of the Convention.

THE FIRST REVOLUTIONARY MEASURES Against the invasion, open rebellions and under-hand intrigues, the Convention took "extraordinary" measures. In order to meet the enemy, who had taken Valenciennes and Mayence, it proclaimed the great principle of compulsory service and mass levy (August 16th) 'The whole country was stirred and Hoche and Jourdan began their glorious careers as republican generals. Attached to them were members of the Convention, whose task was to direct and watch them, being ready at the

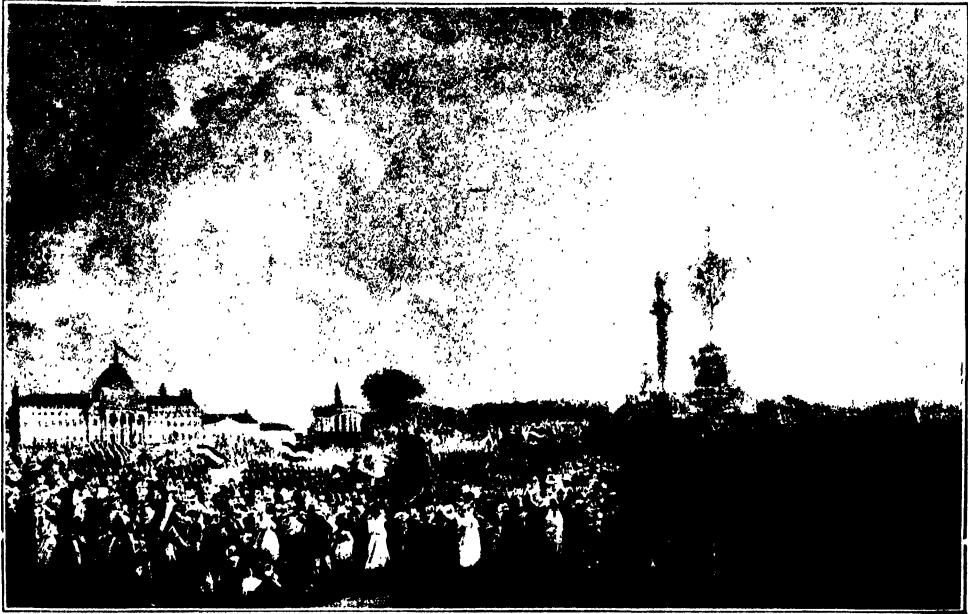
least sign of defection to send them before the Revolutionary Tribunal. They taught them new tactics, constant attacks that harass the enemy and instead of long, useless sieges, great charges in deep masses with bayonets and the singing of the "Marseillaise." They inspired every one with the wild energy of the Committee for Public Safety, and of those raw soldiers they made admirable troops with good discipline and civic virtues. At Wattignes, Carnot, who was acting as representative of the Convention, charged at the head of the divisions and forced Jourdan to take the offensive. "Not so much prudence, General!" he urged. But it was chiefly from Paris that he operated, bending over his dossiers in a room at the Pavillon de Flore, throwing his fourteen armies up to the frontiers and "organising" victory.

Against the enemies at home, aristocrats and profiteers, the Assembly decreed a forced levy on the rich and fixed the maximum price of necessities, which brought about a grave crisis in industry and inland commerce. But it was chiefly by the Terror and guillotine that it hoped to triumph. After June 2nd and especially after the assassination of Marat by Charlotte Corday, there were wholesale arrests. After the mass levy of August 16th, the situation became more terrible than ever, despite Houchard's victory at Hondschoote. Under pressure from the more violent, the *Enragés*, from Hébert, author of that coarse paper, *Le Père Duchesne*, and from the counter-revolutionaries, and alarmed by the discovery of a plot to effect Marie Antoinette's escape and by the entry of the British Fleet at Toulon, passions reached the point of utmost exasperation, and the Convention "made the Terror the order of the day." The Revolutionary Tribunal, where Fouquier-Tinville was public accuser, was reorganised and its power increased. On September 17th the law of suspects permitted the arrest of anyone who was not a fanatical Mountaineer. On October 10th the government was declared "revolutionary until peace." This meant that instead of applying the Constitution of June 24th and the official laws, there were to be used exceptional, extraordinary, abnormal measures, which would be illegitimate and illegal in peace time, but were justified by the actual situation. Executions became more numerous, and included Marie Antoinette, Bailly, Barnave, and many Girondins.

However, October was not over before the danger on the frontiers and at home grew less. Marseilles submitted on August 25th, Lyons



THE DUKE OF YORK, LEADER OF THE TOULON AND LYONS SECTIONS. The Royalists relied on England. The Duke of York, accompanied by the British Panther, brings fire and steel in order to stir up civil war. (Mus. Carn.)



THE FEAST OF THE SUPREME BEING (by de Machy) ◊ On Floreal 18, Year II (May 8, 1794), the Convention decreed that "The French People recognised the existence of God and the immortality of the soul." It instituted several feast days, one of which was that of the 20th Prairial (June 8), dedicated "to the Supreme Being and to Nature." On Whit-Sunday, June 8, 1794, the feast was solemnly celebrated and presided over by Robespierre. (Mus. Carn.)

was taken on October 9th and cruelly punished. In the North, where the British, Austrians and Prussians were disunited, Jourdan gained the victory of Wattignies (October 16th) and next day the Vendéens were crushed at Cholet.

THE REVOLUTIONARY GOVERNMENT ◊ ◊ Men like Danton would have liked an immediate return to a regular government and the Constitution, once the extreme danger was past. But the Committee for Public Safety would not hear of it. The Terror had been instituted against the enemies at home. Though Lyons was taken and the Vendée weakened, could they be said to have disappeared? In the last quarter of 1793, the Committee set up the theory and began the application of "Revolutionary Government." The distinctive marks of this provisional government were exclusivism and terrorism. Whosoever did not think like the Committee was a bad citizen and must be suppressed. Indulgence was "atrocious" and mercy "paricide." On the other hand, if the Committee was to succeed in its fight against the "traitors," it had to concentrate in its hands all authority, not only the legislative, but the

executive and judicial powers as well. In Paris it dominated the Convention, which became more and more passive, the number of members present at its sittings growing less each day. The Committee for General Security arrested suspects. Fouquier-Tinville condemned them. Samson executed them. To dominate France, the Committee installed in every district a "National Agent," who took the place of the elected Departmental administrations. In every commune a "Watch Committee" searched out suspects and the Jacobins Club had a sub-section known as the "People's Society." Furthermore, "Representatives on circuit," went throughout France for the purpose of spreading the Mountaineer spirit everywhere and seeing that the decrees were carried out.

Thus everything depended on the Committee for Public Safety. Of the twelve Conventionaries that composed it, some dealt with Finances, like Cambon. Others dealt with diplomacy, like Barère; with the Navy, like Jean Bon Saint-André; with war, like Carnot; or with home affairs, like Couthon, Saint-Just, Billaud-Vareannes and Collot d'Herbois. Side by side with them, Robespierre dealt with everything.



MARAT AFTER ASSASSINATION ▢ This portrait seems to be the work of David, who was an ardent "Montagnard," and also painted a celebrated picture of Marat dead in his bath (Mus. Carn.)



MARTYRS OF LIBERTY ▢ Left, *Le Pelletier de St. Fargeau*, assassinated Jan. 20, 1793, for having voted for the execution of Louis XVI. Centre, Marat. Right, Chalier, a violent revolutionary, who was put to death by the Royalists of Lyons. (Mus. Carn.)

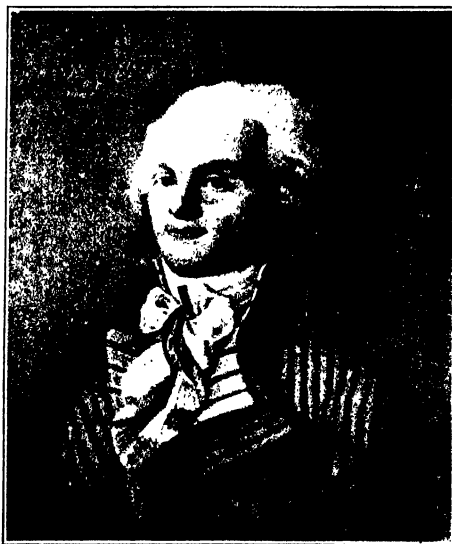
OBESPIERRE ▢ While Carnot was organising victory, he wished above all to rid the country of rogues and traitors in order to establish "The Reign of Virtue" over regenerated France. This work was a "cleaning out" (*épuration*). In the Departments it was entrusted to the "Representatives on circuit," while General Thurreau devastated the Vendée with his "Columns of Hell." Collot d'Herbois and Fouché carried out shootings at Lyons; Lebon did the same at Cambrai and Arras; Barras likewise at Marseilles, and Maignet at Orange, but they were all outdone in atrocity by Carrier at Nantes, with his infamous wholesale "drownings" of victims in the Loire. From September 1792 to July 1794, the Terror in the provinces appears to have taken the lives of 20,000 persons.

Robespierre and the Committee for Public Safety reserved Paris for themselves. In the closing months of 1793, they had the two opposing factions of the Government watched. Of these one group was known as Hébertists, the other as "Indulgents" or Dantonists. Robespierre reproached the Dantonists for their violent campaign of de-christianisation which they were letting loose on Paris in imitation of certain "Representatives on circuit" in the provinces. They ardently supported the Revolutionary Calendar which suppressed Sunday and replaced the names of the Saints with the names of animals and useful objects. They closed churches and mutilated the statues. They tried to force priests, even Constitutional ones, to "unfrock themselves" and a certain number did so. Instead of existing religion, they wished to impose the Religion of Reason, which they mixed up with the worship of the Country. Their saints were Brutus and Marat. They celebrated the Feast of Reason in Notre Dame Cathedral in Paris, on November 10th, and their manifestations were often little more than gross masquerades. Thus the Revolution, which had rejected the refractory clergy, rejected the Constitutional priests in their turn. Robespierre accepted this anti-Christian attitude personally, but rejected it as a politician. He believed that it would undermine the State, which needed the socially useful idea of a rewarding and avenging God, and that it would alienate the few remaining neutral countries. Moreover he believed that it concealed a political attack of the Dantonists against the Committees. Robespierre began to reproach them with intriguing on behalf of a premature



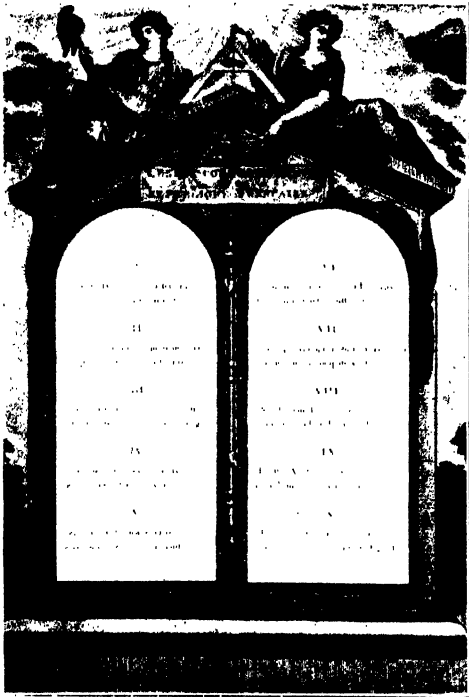
TRIAL OF MARIE ANTOINETTE BEFORE THE REVOLUTIONARY TRIBUNAL. (Drawing by Bouillon) ◊ Left standing, Hermann, president of the tribunal. Below him, at the table, Fouquier-Tinville, the public prosecutor; on his right, legs crossed, Hébert. Registrar in background, and the jury on the left. (Bibl. Nat. Est.)

peace. They had long been asking for it and demanded it more insistently in December, 1793, now that France was saved. Toulon had been taken from the British on the 19th, thanks to Bonaparte; the Vendéens were exterminated at Savenay on the 23rd, and Hoche had gained a decisive victory over the Austro-Prussians at Wissembourg on the 26th. Furthermore, Robespierre accused the Dantonists of protecting rogues and carrying on intrigues in shady matters themselves. When they demanded the end of the Terror and an amnesty for the suspects, when



ROBESPIERRE ◊ Some look upon him as the odious incarnation of the Terror and a loathsome hypocrite; others declare him to have been always just and sincere, often accessible to pity (Mus. Carn.)

they furiously attacked the Hébertists, who were always ready to take ultra-revolutionary measures, might not their aim be solely to make sure of impunity and even to re-establish the royalty? Robespierre had no longer any confidence in the Hébertists either. The latter were ultra-revolutionaries anxious for war to the bitter end and the fullest application of the Reign of Terror. They accused the Committees of moderation and ineptitude. Their radical measures frightened the people (perhaps some of them were spies, who "fanned the fire.") In



THE COMMANDMENTS OF THE FRENCH REPUBLIC
In the Temple of Philosophy, the two Tables of the Law with the "Philosophic" and "Patriotic" imitation of the Commandments of God.

March 1794, they went so far as to rise against the Convention. The Committees had them guillotined on March 24th. On April 5th, the Indulgents and Danton followed them to the scaffold. The Committee for Public Safety triumphed. It co-ordinated all the organs of government and, in order to unify the revolutionary cult, it caused the Convention to decree on May 7th that "the French people recognised the existence of the Supreme Being and the immortality of the soul." On June 8th, Robespierre himself presided at the Feast of the Supreme Being, which, at bottom, was not different from the Feast of Reason.

Against the clemency of the Indulgents, he caused to be decreed the law of twenty-two Prairial, year II, (June 10th, 1794), which deprived defendants of the help of advocates, declared moral proofs sufficient, and recognised only one punishment: Death. Then began the "Great Terror." In forty-seven days, 1,376 persons were guillotined in Paris (among them Lavoisier and André Chenier), whereas 1,220 had been guillotined in the preceding fourteen months.

THE NINTH OF THERMIDOR
At the frontiers the troops were marching forward. With the army of the North, Pichegru took Tourcoing on May 18th, then Ostend, and entered Brussels on July 10th, while Jourdan with the Sambre-et-Meuse Army routed the Austrians at Fleuris, near Charleroi. But the government at home was divided by personal rivalries. The members of the Committee for General Security offered a brisk opposition to Robespierre, especially since the proclamation of the Worship of the Supreme Being. Even in the Committee for Public Safety, Robespierre with the support of Couthon and Saint Just was in rivalry with Billaud. Deeply wounded at heart and convinced that his adversaries were scoundrels, Robespierre spoke at the Convention of "cleaning out" the Committees and threatened the rogues and corrupt. The deputies who believed themselves aimed at, especially Tallien, obtained the support of the Centre, while Robespierre could rely on the Jacobins and the Commune.

The supreme struggle was approaching.

Next day, Sunday July 27th, 1794 (9

68

ALITÉ



LI

GOVERNEMENT RÉVOLUTIONNAIRE

RÉQUISITION

Barère
Le Comité de Salut public, en vertu du Décret du 17 Germinal, concernant les mesures de police générale de la République, requiert le Citoyen *de son attachement* à la République, de lui adresser, au bureau de la République, à la date indiquée, les documents suivants:
Pour être employés aux diverses fonctions.

Barère *Carnot*
De la République

REQUISITION ORDER OF THE COMMITTEE FOR PUBLIC SAFETY. This document shows the signature of several members of the Committee: Barère, Carnot, Couthon, Collot d'Herbois, Robespierre, Billaud-Varennes. (Mus. Carn.)

Thermidor, year 11), the Convention was presided over by Collot. After a violent attack by Billaud and in the midst of a great tumult, it decreed the impeachment of Robespierre, having first refused to let him speak. He was arrested with his brother, Couthon, Saint-Just and Le Bas. All was not yet lost for them, for the Revolutionary Tribunal would have certainly acquitted them. The Commune, however, delivered them from prison, declared itself in revolt and prepared an attack on the



THE GOSPEL OF LIBERTY. Another example of the "Revolutionary Religion." A lyrical invocation to the Supreme Being is followed by a brief exposition of the Republican and "Patriot" Creed. (Mus Carn.)



LAZARE HOCHÉ (unfinished portrait attributed to Gors) as A simple corporal in 1789, Hoche saved Alsace in December, 1793, subdued Vendée in 1795, and died prematurely at the Wetzlar camp in 1797. (Mus. Carn.)

Convention. The latter replied and outlawed the accused men. A violent storm in the night dispersed the troops of the Commune. Thanks to a betrayal the troops of the Convention penetrated the Hôtel de Ville. Seeing that all hope was lost, Robespierre unsuccessfully tried to commit suicide with a pistol. The following day he was guillotined together with a score of his friends. For the next few days there were a hundred and more executions in the midst of popular rejoicings.

Thus ended the Dictatorship of the "Mountain."



THE MODERATES COMING OUT OF PRISON ◊ After Robespierre's fall at the end of July, 1794, the law of the 22nd Prairial was abolished and the prisoners arrested under it were set free, Hoche being one of them. Only a few days previously, the poet André Chenier, who had been imprisoned at St. Lazare for attacking the reign of Terror, was guillotined, a like fate having overtaken the great chemist Lavoisier two months earlier (Mus. Carn.)

CHAPTER III

THE CENTRE GOVERNMENT

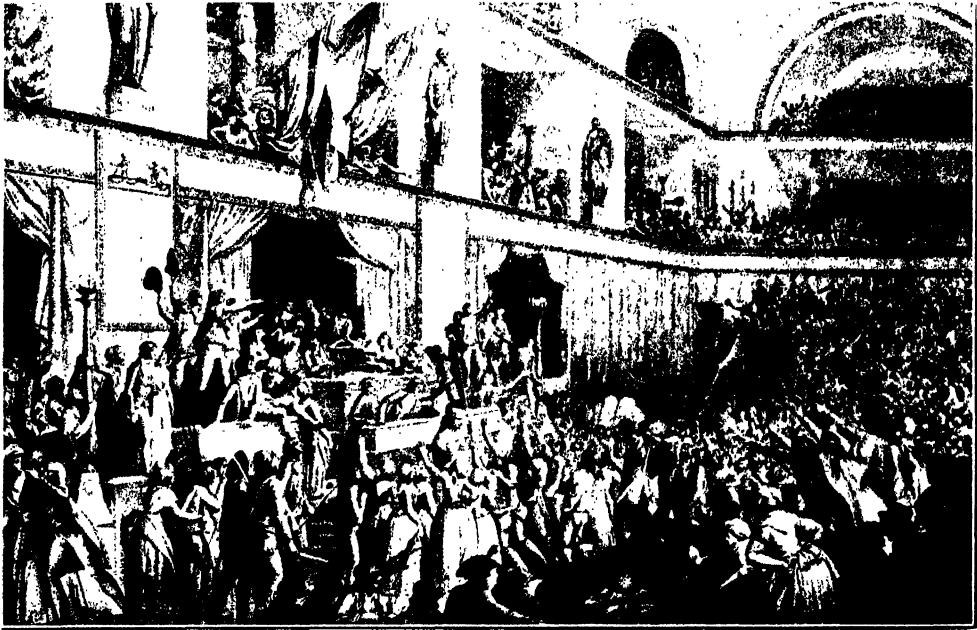
THE CENTRE GOVERNMENT ◊ ◊ For the next five years the government was in the hands of the Centre. They said they were as much opposed to the Terror, as they were to the Monarchy. Hence their see-saw policy, which was unable to resist the Left without leaning on the Right and vice-versa. It was a government punctuated by risings on one or the other side and contradictory *coup d'états*, which eventually led to its being discredited by public opinion. It was also a government with wars and victories, in which the troops, being more attached to their chiefs than to the country, shed their civic virtues, and generals aspired to play a political rôle, till the day came when one of them, Bonaparte, in a final *coup d'état* suppressed the régime and put the Revolution into his pocket.

THE THERMIDOR REACTION ◊ ◊ Robespierre being no more, public opinion forced the Convention to put an end to the Terror. One by one the powers of the Committee for Public Safety were reduced; those of the Commune were suppressed; the Jacobins Club was closed; the Law of Suspects was abolished as well as the Law of twenty-two Prairial; the Revolutionary Tribunal was reorganised; many prisoners were released; those of the Dantonists and Girondins still alive resumed their places in the Assembly, while Carrier, Lebon, Fouquier-Tinville and their collaborators were guillotined in their turn. The persecution of Christianity ceased. In February 1795, the Convention decided not to subsidise any form of worship, but to guarantee the free exercise of all. Church and State were separated. While the

revolutionary religion grew weaker, Roman Catholicism began to revive, especially when, in May 1795, priests were only obliged to take a simple civic oath, which the Pope did not forbid them to pronounce. The resurrection of Catholicism and the rise of Napoleon were the two outstanding facts of the last years of the century.

This reactionary movement alarmed the workers of the faubourgs, whose idols Marat and Robespierre had been. Already they saw the Nobles re-appearing, timidly at first, but more openly later on, with their newspapers and pamphlets. "Muscadins" and "Incroyables" attacked the Republic, and after the death of the little Louis XVII at the Temple, the Count de Provence took the title of Louis XVIII. Moreover, food-shortage was on the increase and, the edict regulating maximum prices having been abolished, speculation became rife. On two occasions, in April and May, 1795, the workers rose, demanding "bread and the Constitution of '93." In the second of these riots (1 Prairial, year III) they invaded the Convention, killed a deputy and presented his head, stuck on the end of a pike, to the

President, who with perfect calm saluted it, while the last Mountaineers in the Assembly tried to snatch the power from the Thermidorians and formed an insurrectionary Committee. But the troops were already arriving. They delivered the Convention and cannonaded the Faubourg St. Antoine which had taken part in all the revolutionary days. Though the revolt failed, it had very serious consequences; for the first time, the military man interfered in crises at home. The example was not forgotten. On the other hand, alarmed by the return of the Terror, the Assembly accentuated the reaction. The remaining Robespierrists were guillotined or deported (Carnot was only spared because he had "organised victory,") and the Parisian workers were disarmed. Furthermore the Royalist party gained strength. From Verona, Louis XVIII had issued a proclamation calling for reprisals and the re-establishment of the Old Régime. The royalists were already at work. At Tarascon, Aix, and Marseilles in the South, the reprisals took the form of a "White Terror," a repetition of the September massacres. At the same time the Vendéen



THE INSURRECTION OF THE 1ST OF PRAIRIAL, YEAR III (MAY, 1795) *a* The people, many of them women, invaded the hall of the Tuileries, where the Convention held its meetings after leaving the Salle du Manège in May, 1795. A rioter presents to the president. Boissy d'Anglas, the head of Deputy Féraud, fixed on the end of a pike. (By Monnet.) (Bibl. Nat.)



MERVEILLEUSES AND MUSCADINS ▯ Towards the end of the Convention there appeared among the returned "Emigrants" and enriched merchants the eccentric fashions of the Merveilleuses and Muscadins. (Mus. Carn.)

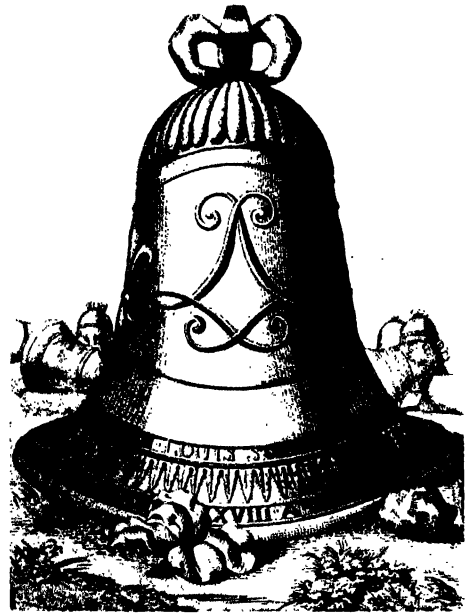
leaders, who in the Spring had signed a very advantageous armistice with Hoche, treacherously resumed their arms in June-July 1795, while a thousand Emigrants, aided by the British Fleet, tried to land at Quiberon, on the coast of Brittany. They were driven back to sea by Hoche, who had to allow the shooting of the prisoners.

THE CONSTITUTION OF THE YEAR III ▯ ▯ Faced by the last attempts of the Mountaineers and the progress of the Royalists, the Thermidorians thought only of shielding themselves against both. It was a question of life or death for them. If the Mountain triumphed, they would be guillotined as "Traitors"; if the Royalists gained power, they would be put to death as regicides. Hence their see-saw policy. They seemed to care very little for the Republic. Above all they were defending their lives and also their rank in the State which helped them to get the most out of life. For enjoyment was their great business. The corruption of the Directoire was already apparent in this degenerate Assembly, and Tallien was the forerunner of Barras.

Such men could not possibly accept the democratic Constitution of '93. They set about to make another, called the Constitution of the Year III (1795). These new rich, establishing a suffrage of two degrees, entrusted the right to vote only to the rich, to property-

owners, for, as one of them declared, "a country governed by property-owners is in keeping with social order." They were less liberal than the bourgeois of 1791. The legislative power was to belong to a Chamber of Deputies, the 500, and to a Senate of 250, the Ancients. Both were to be renewed to the extent of one third every year. The executive power was to be entrusted to five Directors, one of whom was to be renewed each year. They were to have very little means of action. Thus they would be unable to behave like a Committee for Public Safety. On the other hand the legislative and executive powers were independent of each other. In the event of conflict, there was no solution but the appeal to force.

Nevertheless the Thermidorians were so discredited throughout the country that it was very unlikely they would be re-elected. But re-election was necessary, if they were to keep their lives. Hence the two decrees of Fructidor (August), that two thirds of the new deputies (500 out of 750) were to be elected from among the retiring Conventionaries, and



THE RESURRECTION OF THE BELLS ▯ This refers to the revival of Roman Catholicism and Royalism at the end of the Convention and under the Directoire. (The bells are marked with the initial L and the royal fleur de lys.) (Mus. Carn.)



MASSACRES IN THE FORT ST. JEAN AT MARSEILLES, JUNE 5, 1795 ▯ One of the episodes of the White Terror, which, after Robespierre's fall, shed rivers of blood in certain towns of the south-east, especially Lyons, Montélimar, Avignon, Tarascon, Marseilles, Aix and Toulon. The reactionaries called themselves "The Companions of Jehu" at Lyons and "Companions of the Sun" at Marseilles. (Mus. Carn.)

if the people failed to elect that number, those who were re-elected, were themselves to choose their colleagues till the number reached 500. The country was indignant at these scandalous decrees, and showed its feeling in the plebiscite. But the Convention falsified the figures and proclaimed the Constitution and Decrees accepted by the people. Nevertheless the Thermidorians were in a critical situation. They were saved by a riot of Royalists, who rose in Paris on October 5th, to protest against the Decrees and marched against the Convention. But Barras, who was appointed Generalissimo, operated with General Bonaparte. A few guns were fired off near the church of St. Roche, and the mob was dispersed. The Royalists were proceeded against, as were also the former non-juror Roman Catholic priests, against whom the laws of 1792 and 93 were once more enforced. The Republic was thereby saved, and with it the Thermidorians.

THE TREATIES OF BÂLE ▯ ▯
In its relations with foreign countries France was likewise saved. At the end of 1794, Pichegru had entered Holland, availing himself of the frozen rivers and canals, and capturing the Dutch Fleet, which was gripped by the ice. The Sambre-et-Meuse Army had continued its advance after Fleurus, reached the Rhine and occupied Cologne and Coblenz, while in the South the French armies had invaded Spain from both ends of the Pyrenées.

Prussia was the first to resolve to negotiate for peace. As after Valmy, her attention was drawn towards affairs in Poland. A third partition of that country was in preparation and Prussia intended to get her share. Since December 1794, she had been carrying on negotiations, encouraged by the pacific declarations of the new Committee of Public Safety. On April 5th, 1795, she signed the



THE 13TH VENDÉMAIRE, YEAR III (Oct. 5, 1795) *∅* The Convention comes out of the Tuileries and thanks the troops who, under the direction of Barras and Bonaparte, have just triumphed over the Royalist insurrection. The picture, by Lebarbier, is inaccurate and theatrical. In the foreground a deputy is seen in such a hurry to give drink to a soldier that he steps on a corpse. There had been no fighting in the courtyard of the Tuileries. (Mus. Carn.)



BARRAS *∅* The very symbol of the Directoire, and the only Director to sit from 1795 to 1799. He was typical of the corrupt and self-seeking politician. The gold-braided costume contrasts with that of the Conventionaries. (Bibl. Nat.)

Treaty of Bâle, recognising France's right to the left bank of the Rhine, while Prussia herself was to receive compensations in Germany when general peace should be declared. A month later, Holland laid down its arms, leaving France in possession of her territories south of the Rhine, and transformed its Constitution on the French model. Furthermore, Spain humbled itself in July and ceded to France the Spanish part of St. Domingo. Moreover, Holland and Spain promised to give France the help of their fleets in her struggle with Great Britain.

THE END OF THE CONVENTION

T *∅ ∅* Having established a Constitution at home and upset the coalition of its enemies abroad, the work of the Convention was accomplished. It was a most amazing work. In the most desperate hours when it was striving to save the country, the Convention found the necessary time and nerve to discuss all the great financial, economic, judicial and educational problems. During the terrible summer of 1793, it had established the Great Book of the Public Debt, decreed the laws governing maximum prices, abolished what remained of feudal rights, introduced the decimal metric system, reformed the calendar, drafted the Code, guaranteed literary ownership, organised education. Its dearest



PROMENADE AT THE GALERIE DU PALAIS ROYAL *Under the Directoire, the Palais Royal again became the rendezvous of Paris high life, as it had been before the Revolution. Dandies are seen showing themselves off.* (By Debucour.) (Bibl. Nat. Est.)

work was the creation of public education for the Nation. The accusation of "revolutionary vandalism" ought not to be made against the Convention on account of a few fanatics here and there who raved about burning the libraries and demolishing the cathedrals. It was the Convention that made primary education compulsory as well as free and secular (though the Thermidorians suppressed its obligatory and later, its free nature). Secondary education, reorganised by Lakanal in 1795, was given in "Central Schools," but they were unable to compete with the non-State schools which were re-opened everywhere. In higher education there was much creating and re-organising without any definite plan. Beside the Ecole de Mars, the Convention created the Polytechnic School, The School of Roads and Bridges, the Conservatory of Arts and Crafts, the Upper Normal School, the Bureau of Longitudes. It reorganised the Law Schools, Mining School, Museum and Observatory. It created libraries and Public Record offices everywhere. Scientific instruction was given by some of the greatest minds of France: Lamarck, Jussieu, Lacépède, Geoffroy Saint-Hilaire, Laplace, Lagrange, Monge, Berthollet. Furthermore, to crown the whole edifice, the

Convention at its last sitting but one created the National Institute which replaced the Academies, suppressed in 1793.

On the second day following, October 26th, 1795, the Convention separated. Those who had fought for three years in the midst of such tragic episodes felt tired. And the country, too, was tired of the Convention. It despised the Thermidorians and wished for a stable, honest government. It got the Directoire!

THE DIRECTOIRE AND ITS POLICY *♦ ♦* The five Directors were Larevellière, Reubell, Carnot, Letourneur, and Barras, the first four devoted to their task, but poor governors, the last named cynical and debauched, always short of money and always ready to be bought, "the rottenest of the rotten." They proclaimed their intention of governing at equal distance from the "anarchists" and from the Royalists. Hence a see-saw policy, as after Thermidor. The first enemies they had to struggle with were the Jacobins. They had re-opened their club under the name of the "Club du Panthéon." They demanded not only the Constitution of 1793, but the sharing out of the land as well. Their chief, Gracchus Babeuf, asserted for the



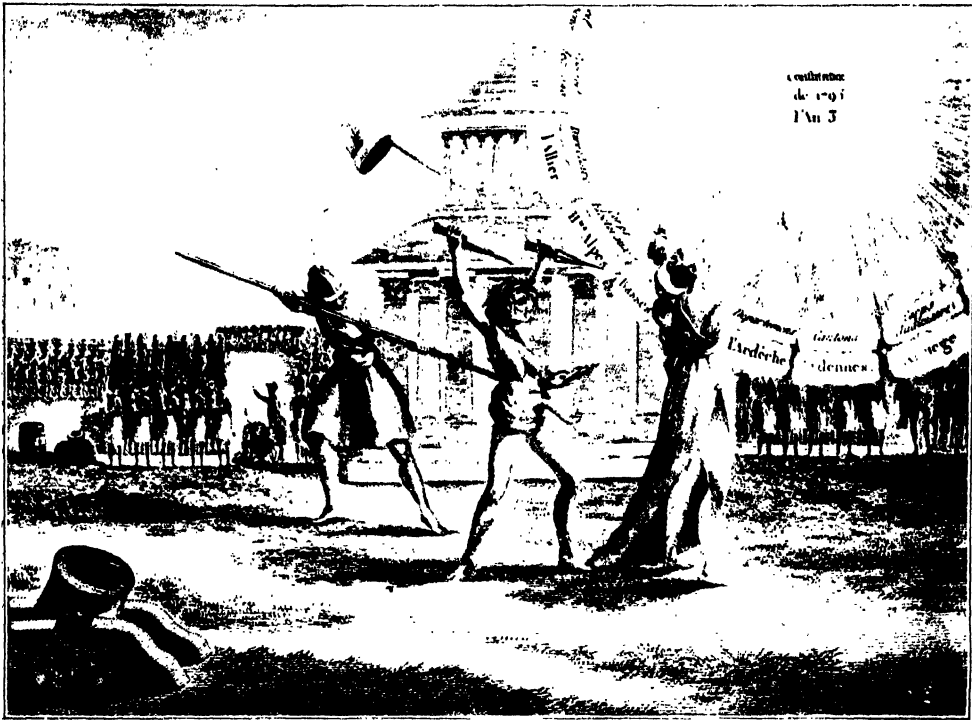
THE FIVE AIES *a* Satire on the Directoire Government. Some humble folk approach one of the Directors with a request, while the other four Directors appear to be very busy. The very simple room with only a few pigeon-holes (note on the left the "Property-holders' Petition"), a desk, table and stove, recalls the mean setting of the Directoire's first meeting at the Luxembourg, on Nov. 2nd, 1795. (Bibl. Nat. Est.)

first time the doctrines of Collectivism. They were arrested and Babeuf executed.

This set-back to the Jacobin plot restored hope to the Royalists. The Thirteenth of Vendémiaire had not crushed them. It was true that they had laid down their arms in the Vendée after the execution of their chiefs Stoffet and Charette. But the others, relying on the support of the Roman Catholic clergy, carried on active propaganda throughout France. In the Spring of 1797, they believed they had a chance to succeed. The country was frightened by the spectre of the "Agrarian Law," and had sent to both Chambers a majority of Moderates of Royalist leanings, while General Pichegru, secretly in the pay of Louis XVIII, had been elected president of the Five Hundred. The Councils withdrew the laws against the Emigrants and refractory priests, and in order to replace Letourneur, nominated Barthélémy, who was more than half Royalist. They decided to have the three

Directors, Barras, Reubell and Larevellière brought to the bar of judgment. The latter forestalled them. Bonaparte, who had long been advising them to carry out a *coup d'état*, sent them the Augereau division. On September 3rd, 1797, (18 Fructidor, year V), they had their two colleagues arrested, the elections of forty-nine Departments annulled, numerous deputies deported, the freedom of the press suspended, and the laws against refractory priests and Emigrants were once again enforced. Some priests were deported to Guyana, or interned on the islands of Ré and Oléron. At the same time, in order to compete with reactionary Roman Catholicism, the government officially supported a new form of Natural Religion, Theophilanthropy.

The see-saw policy demanded a further stroke of force the following year. The elections of 1798 favoured the Mountain. The Directors forthwith disqualified sixty deputies. The 22nd Floreal was the 18th Fructidor reversed.



BABEUF'S CONSPIRACY ◻ Right, France admiring the Constitution of 1795 (Year III); names of the Departments and various sections of the Administration (two Councils, The Directoire, the electoral bodies, Departments, Cantons, Judicial Bodies). The evil Genius of disorder and social war is about to stab France, when he is himself pierced by a lance, an allusion to Babeuf's conspiracy which was frustrated by the Directoire. (Mus. Carn.)



REPUBLICAN ELECTRICITY GIVING DESPOTS A SHOCK THAT OVERTURNS THEIR THRONES ◻ A Sans-Culotte sets an electric machine going (Declaration of the Rights of Man with the Phrygian bonnet beside it), while through the wire runs a current (Liberty, Fraternity, Equality) that overturns the thrones of the Despots of Europe: the Emperor, Pope of Rome, King of Prussia, Empress Catherine II and Kings of Spain and Sardinia. (Mus. Carn.)



BONAPARTE IN 1797 *David, the painter, intended painting Bonaparte, followed by his Staff, with the Treaty of Campo Formio in his hand. Bonaparte sat once and never returned.* (Col. of the Duc de Bessano.)

Public opinion grew tired of these periodical and contradictory *coups d'états*. It was tired above all of the cynical and corrupt government. While the Assignats lost 99 per cent. of their value, and in spite of the new tax on doors and windows, the State proclaimed the "Bankruptcy of the Two Thirds," speculators were in their glory. It was the heyday of the "Incroyables" and the "Merveilleuxes." Citizeness Tallien (Theresa Cabarrus, ex-marquise de Fontenay and future Princess de Chimay) shone in the first row, and with her



THE "PATRIOTS" FALLING DOWN IN WORSHIP AT THE SIGHT OF A PENNY *This Royalist caricature recalls the fact that under the Directoire the paper money had lost its value and the Government was reduced to bankruptcy.* (Mus. Carn.)

were Madame de Récamier, and Josephine de Beauharnais, the young Madame Bonaparte. Starving Paris was indignant at the sight of their scandalous toilettes, and pointed to the ill-gotten gains of rich provisioners to the Armies. What did it matter? The thirst for pleasure was even more ardent than after Thermidor. "Nobody thinks of anything but enjoyment," wrote a contemporary.

But far away in Italy, and later in Egypt there was a man moving upward, who was to sweep away all this corruption.

THE ITALIAN CAMPAIGN *David*

At the beginning of 1796, Carnot had prepared a great plan of attack against Austria. Jourdan, Moreau and Bonaparte were to join one another at Vienna: the first was to pass by the valley of the Main, the second by that of the Danube, the third by the plain of the Po and the Austrian Alps. Jourdan set out, failed and was driven back to the Rhine, where Narceau perished, and his retreat led to that of Moreau. But Bonaparte was to turn the tide by his immortal campaign in Italy. At the end of March 1796, he got into touch with his army for the first time and from the start wielded over it that ascendancy which was destined to be one of the secrets of his fortune. Penetrating the valley of the Po by the south, slipping between the Sardinians and their allies the Austrians, defeating first the one then the other at Montenotte, Dego, Millesimo and Mondovi, he imposed the armistice of Cherasco on the Sardinians, who recognised France's right to Nice and Savoy. The campaign had lasted seventeen days. Having stricken the Sardinians, Bonaparte returned to the Austrians and threatened to outflank them towards the East. They abandoned the whole of the Milanese territory without combat. They tried to prevent his crossing the Adda, but he routed them at the bridge of Lodi (May 10th.) At the end of July he besieged Mantua in which town the enemy had taken refuge. He could not leave that stronghold and army in his rear. For six whole months he persisted. Four times Austrian armies poured over the Alps in a vain endeavour to relieve the town. He drove them all back in amazing victories, in which he often suffered personal injury: Castiglione, Arcole, Rivoli. On February 2nd, 1797, Mantua surrendered. The Dukes of Parma and Modena had already sought for peace; the Pope of Rome implored for it, offering provinces, millions of money, and works of art. With the conquered



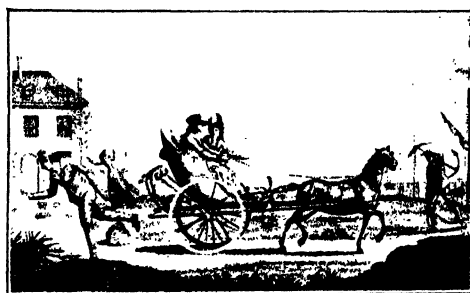
REPUBLICAN MUSHROOMS (JAN., 1799) ▣ The King of Prussia, German Emperor and Tsar of Russia take alarm at the sight of so many sister Republics (Rome, Naples, Batavia, Liguria, and the Cisalpine) springing up like mushrooms around the French Republic. (Bibl. Nat. Est.)

countries, Bonaparte set up the Cisalpine Republic.

After the capture of Mantua, he continued his advance and forced a passage across the Alps. His vanguard was only twenty-five leagues from Vienna, when he agreed on April 18th to sign the preliminary peace terms of Loeben. Without keeping to the orders given him by the Directoire, he negotiated in his own way and signed the peace at Campo Formio, on October 17th, 1797. Austria ceded to France, Belgium and the Milanese, but received Venice with its States and Dalmatia in compensation. France, however received the Ionian Islands. Thus the Republic of St. Mark disappeared after twelve centuries of grandeur. The Peace of Campo Formio, after the Treaties of Bâle, assured France of its natural boundaries. The Republic had thus completed the work of the Monarchy: after Richelieu, Danton, then Bonaparte.

THE EGYPTIAN CAMPAIGN ▣ ▣
Nevertheless what haunted Napoleon most at Campo Formio, was not the Rhine, but the Orient. This was quite evident when he returned to France and was appointed

commander-in-chief of the French Army which was to invade England (the Directoire wished to renew the attempt to invade England, which Hoche had failed to carry out in 1796). Napoleon abruptly proposed to carry the war with England to Egypt. He had his own plan; it was not by chance that he had kept the Ionian Isles for France in cutting up the Venetian republic. He was already attracted by the mirage of the Orient, which probably



WHAT I WAS, WHAT I AM AND WHAT I OUGHT TO BE ▣
Caricature of the upstarts of the Directoire. Once he was a rogue, now he is a rich man and drives out in a carriage instead of being in prison. (Bibl. Nat. Est.)

inspired his whole policy. The Directoire agreed. On May 19th, 1798, a few days after the *Floréal coup d'état*, the Egyptian army left Toulon, captured Malta on the way, and landed at Alexandria on July 1st. After a very difficult march across the desert and a victory over the Mameluks at the foot of the Pyramids, Cairo was reached. Difficulties had already begun. Admiral Nelson destroyed the French Fleet at Aboukir, thereby shutting Bonaparte in. A Turkish army came down the coast of Syria to re-take Egypt. Bonaparte hastened to meet it and routed it at the foot of Mount Thabor, near Nazareth, but was unable to take Acre. Back in Egypt, he tried to revive the Egypt of the Pharaohs with the aid of men of letters, and laid the foundations of the influence which France was to wield at Cairo till the end of the XIX century.

But Egypt did not retain him very long. Hearing of the desperate plight of France, he embarked for Fréjus and left the command to Kléber.



GRACCHUS BABEUF ▯ Born in 1760 and present at the taking of the Bastille he later proclaimed communism as essential for social regeneration. He was sent to the guillotine in 1797 (Year V).



SUVOROFF ▯ Already famous for his campaigns in Poland and Turkey, he was victorious in Italy but was defeated in Switzerland by Masséna. (Portrait by Kreutzinger.) (Bibl. Nat.)

THE END OF THE DIRECTOIRE
 ▯ ▯ It was the Directoire that had caused war to break out afresh. In the very heart of peace, it had deliberately provoked trouble in order to have a pretext for intervention, though moved by sheer cupidity in reality. In this way it had created in 1798, an Helvetian Republic in Switzerland, a Roman Republic in the Papal States, and crushed both with heavy contributions. It had annexed Mulhouse, Montbéliard and Geneva, and at the Congress of Rastadt, which met to discuss general peace, manifested all its covetousness. The defeat of the French Navy at Aboukir, determined Turkey and Russia to ally them-



THE 19TH OF BRUMAIRE $\square$ Monet's drawing depicts the hall of the Orangerie at St. Cloud, where the Council of 500 sat on the Nineteenth of Brumaire. Right, standing at his presidential desk, Lucien Bonaparte : at foot of desk, Bonaparte, violently accused of illegality by the deputies. He is threatened with a dagger by one and protected by some grenadiers. It was the critical moment of that famous day. (Bibl. Nat. Est.)



BONAPARTE $\square$ By the Coup d'Etat Brumaire the Directoire was overthrown, its place being taken by three Consuls, one of whom was Bonaparte (From an engraving by Vigneux.)

selves with England, while Austria invaded the Grisons and the King of Naples took Rome. At first the Directoire was successful. It annexed Piedmont, and created a Parthenopean Republic at Naples; but in March 1799, the French troops, in spite of the law of conscription due to Jourdan, retired on all fronts. An Anglo-Russian army invaded the Batavian Republic; the Austrians repulsed the French on the Rhine; and the Austro-Russians with Suvoroff drove the French from Italy, where, after the defeat at Novi, France retained only Genoa. In Switzerland, however, Massena held out. Moreover he gained two decisive victories over the Austro-Russians near Zurich, in September, and a month later, the enemy capitulated in Holland. Zurich was another Valmy. When Bonaparte arrived in Paris from Egypt, on October 16th, France was saved from outside attack.

It had yet to be saved at home from the government which had been directing it for four years and was falling more and more into discredit. In June 1799, at the moment of the great disasters, the Council of Five Hundred had announced that an enquiry into the acts of the Directoire would take place. Whereupon three Directors deemed it prudent to resign. This was what is improperly known as the *coup d'état*



RELIEVED AT LAST! THOSE 750 WERE CRUSHING ME ☞
Caricature referring to the fall of the Directoire. The People are represented in the form of a porter relieved at last of his load of 750 people (the 250 Ancients and the 500). (Bibl. Nat. Est.)

of Prairial, Year VII. After that, there were along with Barras two good republicans among the Directors, Moulin and Gohier and two unavowed royalists, Sieyès and Roger Ducos. The latter wished to abolish the Constitution of the Year III., and establish a strong government. They thought of the Duke of Brunswick or the Duke of Orleans, the future Louis Philippe. But in the country, Mountaineers and Royalists tried again to get the upper hand. While the former reorganised a Club of Jacobins in Paris and took up once more the theories of Babeuf, the latter in July created a serious insurrection, half Roman Catholic, half Royalist, in the Garonne region. Alarmed at the inner and outer danger, the Directoire had recourse to the Terrorist measures of 1793: mass levy, compulsory loan on the rich, the taking of hostages.

Anarchy reached its uttermost. France was desolated. Agriculture fell into ruin, the roads became unpassable, bridges were broken, ports silted up, the Ostend mole fell in. Industry and commerce were ruined. Gangs of brigands terrorised the countryside, looting coaches, attacking houses and, in the West

especially, torturing their prisoners. Taxes were unpaid; the State was bankrupt; dividends were unpaid; salaries were unpaid, soldiers were without their pay and the sick were starving in the hospitals. Throughout the entire population there was, after ten years of nervous tension, a general feeling of weariness and disgust and the desire for a government that would establish order and peace and assure safety and repose. As after the Fronde, France was to become the prey of a master; she had already had Louis XIV and soon she was to have Napoleon.

THE BRUMAIRE COUP D'ÉTAT
 As soon as he arrived in Paris after a triumphal journey, Bonaparte came to an agreement with Sieyès and Roger Ducos. The voluntary or forced resignation of the three other Directors was to be obtained; the executive power having thus become vacant, the two Councils were then to appoint three provisional Consuls, whose task would be to prepare a new constitution. Barras, Talley-



OLD CLOTHES MAN ☞ After the 19th Brumaire, the old clothes merchant offers to buy the gold-braided clothes and plumed hats of the Directors. Ancients and Five Hundred. (Bibl. Nat. Est.)

rand, minister for foreign affairs, Fouché, minister of Police, the majority of the Ancients and the president of the 500, Lucien Bonaparte, brother of Napoleon, were all won over to the *coup d'état*.

At first all went well. On 18 Brumaire, year VIII. (November 9th, 1799), the Ancients announced the discovery of a serious plot against the Republic, gave the command of the Paris troops to Bonaparte, and decided to transfer the two Councils to St Cloud, where they were to meet next day. But on the Nineteenth of Brumaire everything came near to failure. The republican minorities of the Ancients and 500 took counsel together and demanded proofs. When Bonaparte, accompanied by a few grenadiers, entered the Chamber of the 500, he was greeted with cries of "Outlaw him! Down with the dictator!" and during the disorder he was even struck, while the deputies spoke of having him committed for trial. Very pale, he was led outside by his soldiers. The situation was critical. But his brother Lucien strove to gain time and hold back the fatal voting. At last he resigned his functions as president. At that moment a

squad of grenadiers entered the Chamber and led him outside. There he harangued the soldiers, making them believe that the deputies were "representatives with daggers in the pay of England," and wanted to stab their general. So let them storm into the Chamber and drive the rascals out! The soldiers obeyed. The deputies fled helter-skelter.

That evening some members of the 500 and the majority of the Ancients voted the suppression of the Directoire. Three Consuls, Sieyès, Roger Ducos and Bonaparte, aided by fifty deputies, were to prepare a new constitution.

THE END OF THE REVOLUTION
Almost the whole of France accepted the *coup d'état* with calmness. The Revolution was at an end. The essential results were achieved: the necessary liberties proclaimed—equality of all in law and taxation—the peasant lands set free, industry and commerce liberated; the number of proprietors augmented by the sale of National property; absolute government replaced by a constitutional government—and the bourgeoisie established in power.



BONAPARTE AS FIRST CONSUL. (Photo: Isabey) *∅* This is the classical attitude of Napoleon. In background, the château of Malmaison purchased for Josephine. (Château de la Malmaison.)

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THE FRENCH PEOPLE, in the shape of Hercules, with a mere touch overturns the Despois and their armies. (Mus Carn.)

